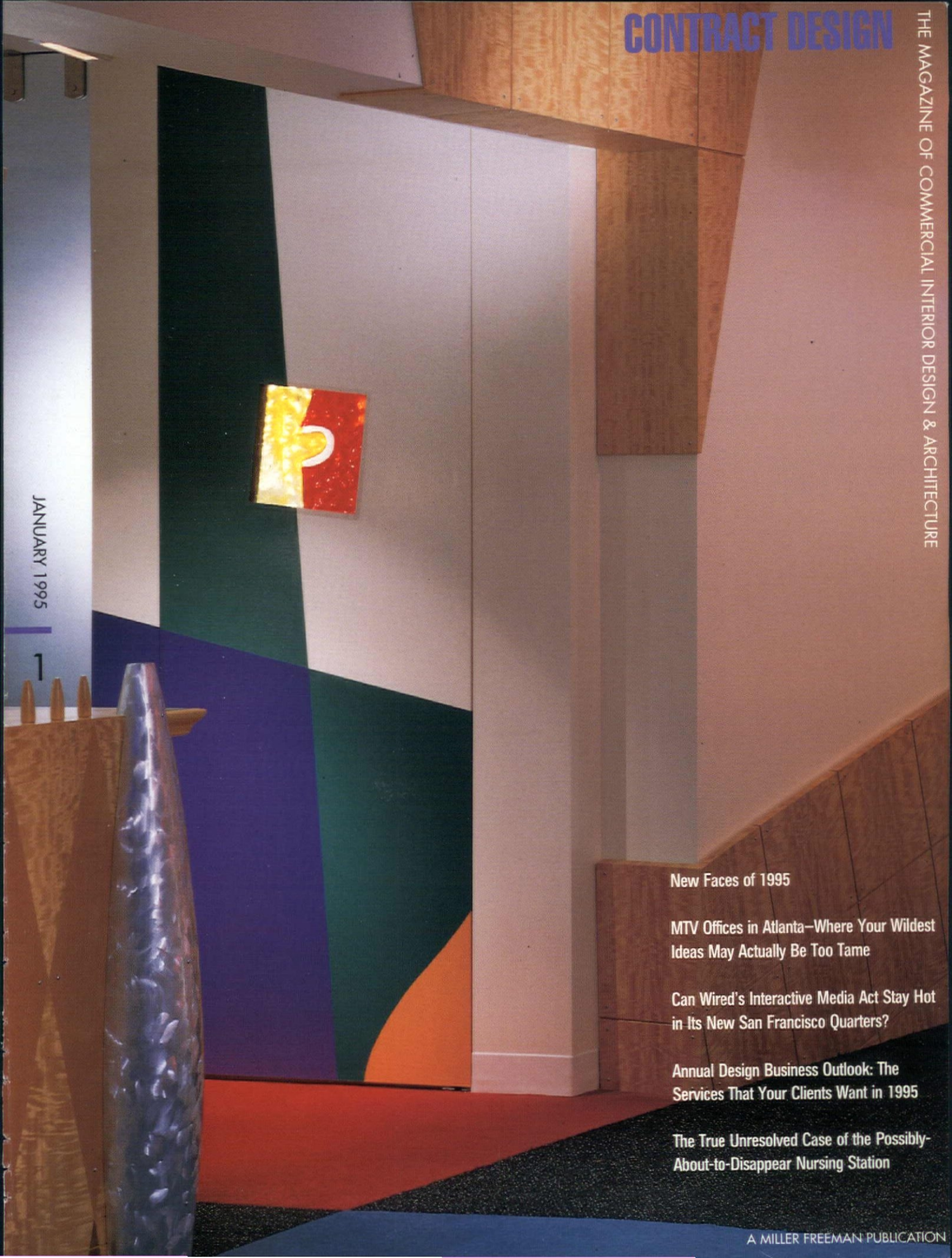


CONTRACT DESIGN

THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

JANUARY 1995

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New Faces of 1995

MTV Offices in Atlanta–Where Your Wildest Ideas May Actually Be Too Tame

Can Wired's Interactive Media Act Stay Hot in Its New San Francisco Quarters?

Annual Design Business Outlook: The Services That Your Clients Want in 1995

The True Unresolved Case of the Possibly-About-to-Disappear Nursing Station

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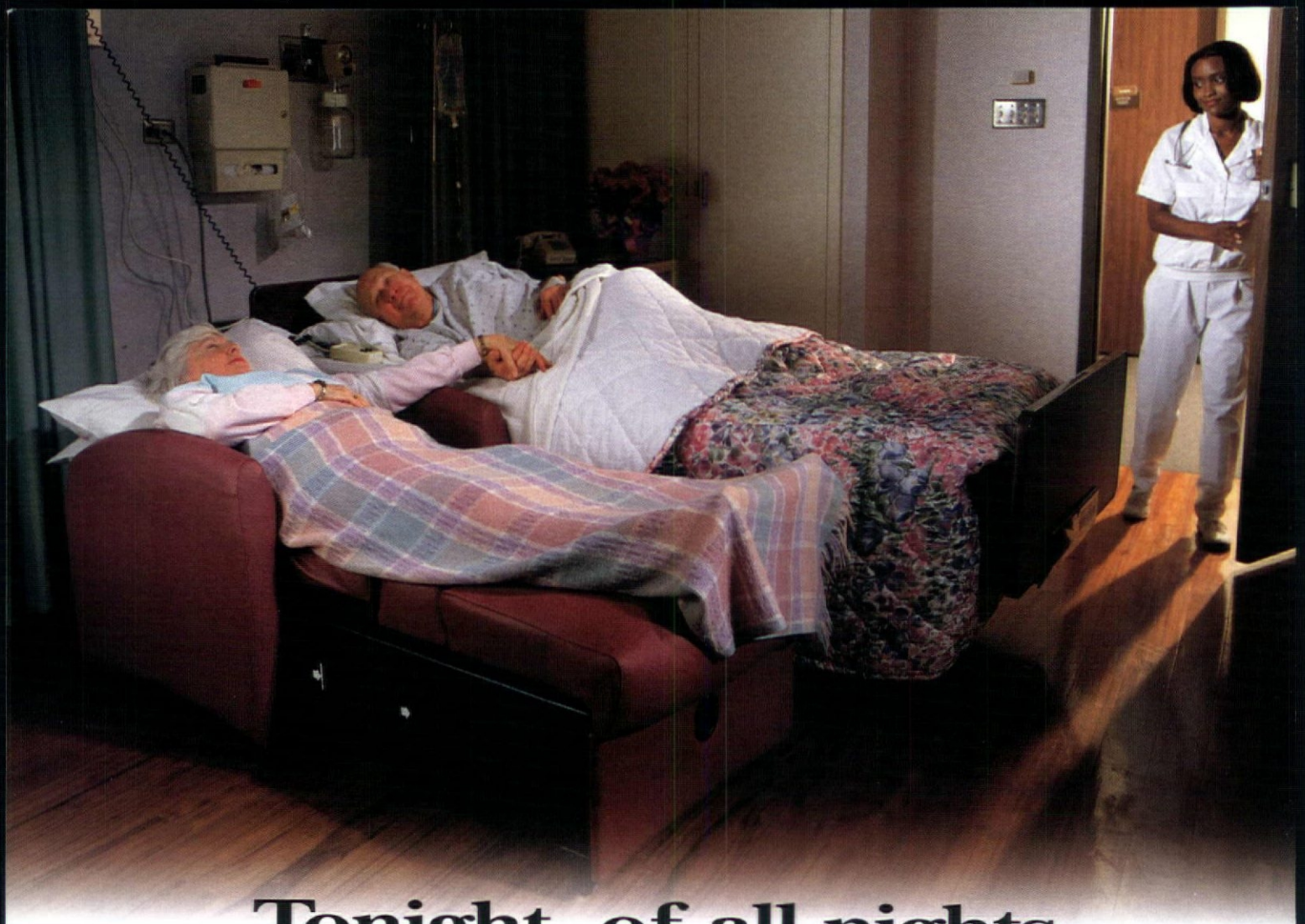
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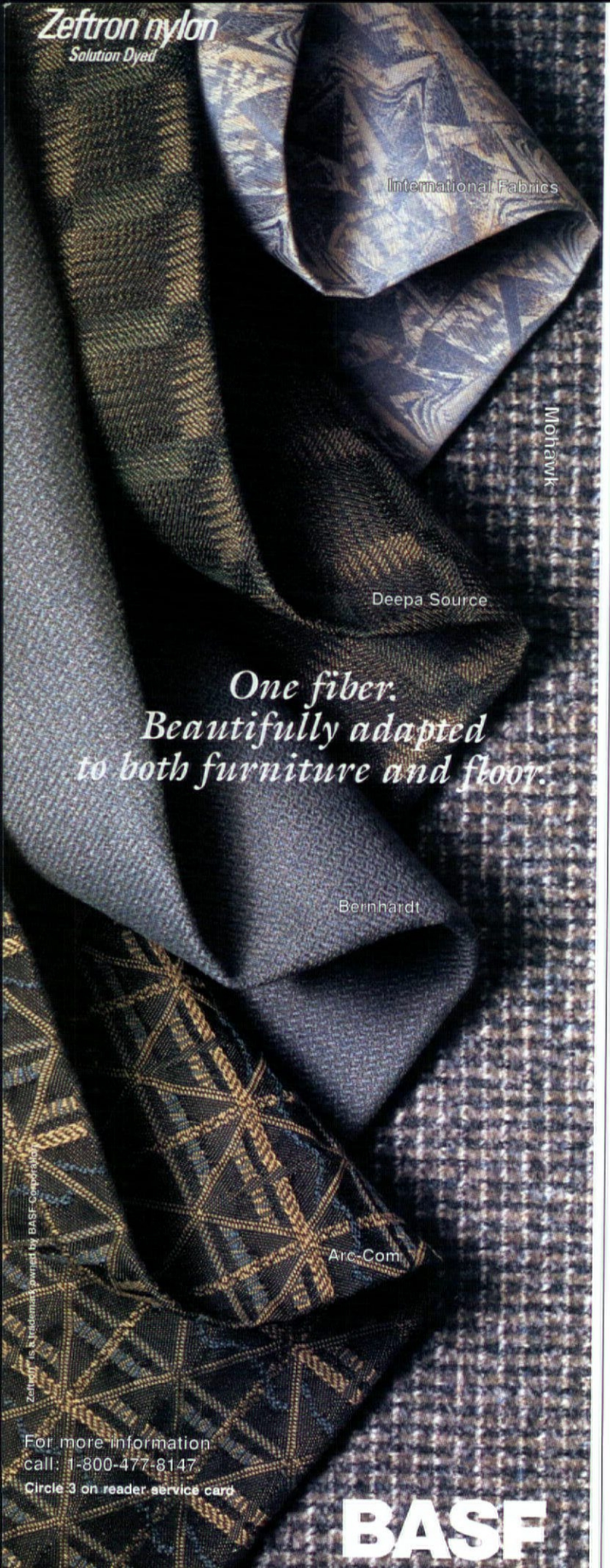
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Cover Photo: Detail of reception area of MTV Networks Southeast regional office in Atlanta. Photograph by Rion Rizzo/Creative Sources.



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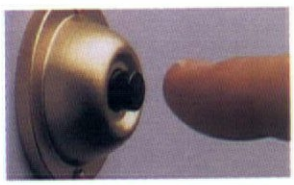
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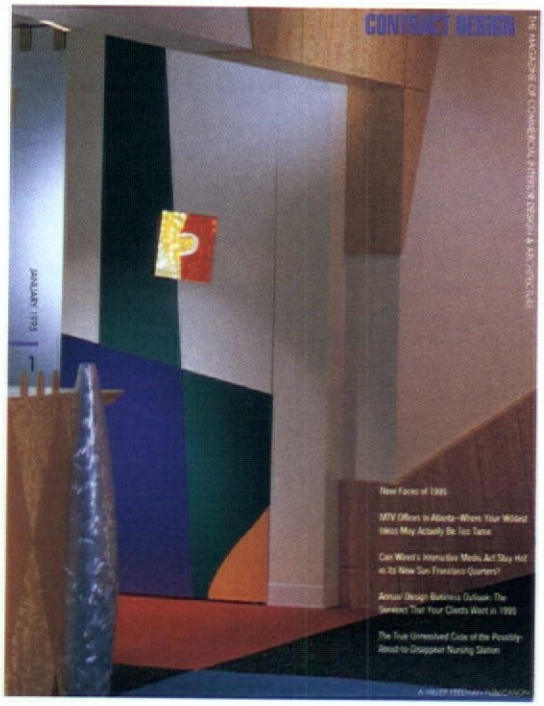
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EDITORIAL

Meet Your New Clients

As the debris of the Democratic Congress clears away, we glimpse an impassioned new Speaker of the House, Newt Gingrich (R-Ga.), and an implacable new Senate Majority Leader, Bob Dole (R-Kan.) waving aloft a Contract With America that will affect architects and interior designers no matter how they voted. If the election indicates what our fellow citizens want, many of the projects we will design for public and private sector clients in the coming years will reflect a more limited role for government in everyday life, a greater reliance on private sector organizations to perform needed services and harsh remedies for societal transgressors and misfits. Whatever the intent of the electorate, designers can expect to see certain types of facilities emphasized at the expense of others. Let's consider the projects our clients will want us to design if the Republicans carry out their pledges.



What is the outlook for design, for example, when we attempt to balance the federal budget, cut discretionary spending, increase the defense budget and slash taxes? Federal, state and local governments spend about 33% or $1.650 trillion of our $5-trillion gross domestic product (GDP)—a huge bite. Even so, 38% of all government spending or $627 billion goes to three entitlement programs that politicians are loath to touch. Social Security, Medicare and Medicaid are immune to cuts, which should help pay for geriatric medicine and the building of extended-care and health-related facilities and nursing homes.

How can Congress shrink the current $200-billion deficit in seven years without touching these and other entitlements—plus give voters a $200 billion tax cut? Presumably, it would have no alternative but to heavily scale back funding for discretionary programs in agriculture, commerce, education, health, justice and infrastructure. This could easily result in much lower volumes of construction for such facilities as office buildings, laboratories, schools, day care centers, hospitals, low-income housing, roads, bridges and tunnels.

There are opportunities here to build, all the same. We can expect to design more prisons and courthouses because the Republicans want to be tough on crime. In addition, President Clinton has responded to the GOP charge that the military is understaffed and underequipped with a plan to boost the Pentagon's $250 billion budget by $25 billion over the next six years. This could lead to more construction for the armed services and the defense industry alike.

Will there be more funds for design at the end of the rainbow of political reform, government downsizing and regulatory relief? If anything, these changes will reduce the need for office space. But who can argue with such changes as limiting lawmakers' staffs, perks and possibly terms, tightening lobby controls, reforming campaign finance and eliminating red tape and excess government employees, who number 18.8 million or 15% of the labor force?

Health care reform, as both Congress and the Clinton administration know, will proceed with or without government participation. The drive towards managed care, outpatient services, holistic models of care delivery and smaller, decentralized facilities is already transforming the system. However, the opportunity to create many of the new hospitals and clinics the nation needs remains overshadowed by anxiety over federal inaction.

Realistic or not, the Contract With America should produce gains as well as losses for designers. That much is good. Yet it is so concerned with the current needs of the rich, the middle class and the suburbs, and so unconcerned about the current needs of the poor and the cities, or the future needs of society as a whole, that we must hope for an outpouring of private philanthropy to fill the gap. Otherwise, we may become a nation whose prisons are better and fuller than our schools—a paradox even our most talented designers cannot resolve.

Roger Yee

Roger Yee
Editor-in-Chief



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TRENDS

And the Winners Are...

Washington, D.C. - The American Institute of Architects (AIA) 1995 Honor Awards have recognized 13 architecture, five urban design and seven interior design projects for their innovative design solutions that meet clients' budgets, surpass expectations for function and beauty and respond well to their surroundings. Frances Halsband, FAIA, chaired the architecture awards jury. Juries for the urban design and interiors awards were chaired by Alexander Cooper, FAIA and Tod Williams, FAIA, respectively.

The 1995 AIA Honor Awards for Architecture were awarded to: The Farm, Soquel, Calif., by Seidel/Holzman, San Francisco; Center for the Arts Theater at Yerba Buena Gardens, San Francisco, by Polshek and Partners Architects, New York; Berth 30 Container Terminal, Port of Oakland, Calif., by Jordan Woodman Dobson, Oakland, Calif.; Teviot Springs Vineyard, Calistoga, Calif., by William Turnbull Associates, San Francisco; Sunrise Place, Escondido, Calif., by Davids Killory, San Diego and Studio E Architects, San Diego; Hawaii's Plantation Village, Waipahu, Oahu, Hawaii, by Spencer Mason Architects Inc., Honolulu; Seiji Ozawa Hall at Tanglewood, Lenox, Mass., by William Rawn Associates, Architects Inc., Boston; Advertising Agency Project, New York, by V. Polsinelli Architects, New York; Jacobs Field, Cleveland, by HOK Sports Facilities Group, Kansas City, Mo.; Arrow International Inc., Reading, Pa., by Kallmann McKinnell & Wood Architects Inc., Boston; Cibolo Creek Ranch, Shafter, Texas, by Ford, Powell & Carson Inc., San Antonio, Texas; Westendstrasse 1, Frankfurt Am Main, Germany, by Kohn Pedersen Fox Associates PC, New York, and Nagele Hofmann Tiedemann + Partner, Frankfurt Am Main, Germany; Hong Kong Stadium, Hong Kong, by HOK Sports Facilities Group, Kansas City, Mo., and HOK International, Wanchai, Hong Kong.

The 1995 AIA Honor Awards for Urban Design were awarded to: Inner Harbor East, Baltimore, by Ehrenkrantz and Eckstut Architects, New York; Los Angeles Public Library, Central Library Masterplan, Los Angeles, by Hardy Holzman Pfeiffer Associates, Los Angeles, KDG, Architecture and Planning, Los Angeles, and Lawrence Halprin, San Francisco; Communications Hill Specific Plan, San Jose, Calif., by Solomon Architecture and Urban Design, San Francisco; River Relocation Project, Providence, R.I., by William D. Warner, Architect & Planners Ltd., Exeter, R.I.; Walnut Street Bridge/Riverwalk Riverfront, Chattanooga, Tenn., by Garnet C. Chapin, AIA, Chattanooga, Tenn.

The 1995 AIA Honor Awards for Interiors went to: Limelight Production, Los Angeles, by Franklin D. Israel Design Associates Inc., Beverly Hills, Calif.; Private Residence with Office/Gallery for the LEF Foundation, St. Helena, Calif., by Kuth/Ranieri with Jim Jennings Arkitekture, San Francisco; Center for the Arts Theater at Yerba Buena Gardens, San Francisco, by Polshek and Partners Architects, New York; Public Bathrooms, Boston Center for the Arts, Boston, by Kennedy & Violich Architecture, Boston, and Arrowstreet Inc., Somerville, Mass.; JPBT Headquarters, Miami, by Carlos Zapata Design Studio, Miami Beach; Carolines Comedy Night Club, New York, by Haigh Architects, Greenwhich, Conn.; Graff Pay-Per-View, New York, by Kathryn McGraw Berry, AIA, New York.

In Honor of Charles Moore

Austin, Texas - A little more than a year after the death of internationally acclaimed American architect Charles W. Moore, the question in Austin, Texas, is how to preserve Moore's house filled with fixtures and furniture, all of which he designed himself. The house on Moore's Austin estate is a 1920's ranch style with curving walls and lofts holding shelves of antique toys, folk art, architectural models, drawings and artifacts. A second house, designed and lived in by his partner Arthur Andersson, two studios, gardens and a small pool were also left after his sudden death last December at the age of 68.

The AIA Austin chapter has begun a nationwide drive to raise from $1.5 to $2 million for the Charles W. Moore Foundation, in an effort to save the Moore house, with all its interior objects, and open it and his work and archives to the public. Earlier this year, Moore's heirs, the Weingarten family, offered to give the estate to the University of Texas, where Moore chaired the School of Architecture for the last 10 years of his life, providing the University pay off a $350,000 mortgage and maintain the compound as a teaching facility. As a matter of policy, the University could not undertake the maintenance of the facility without an endowment from the foundation.

Several universities are also interested in obtaining the archives of Moore's house, including Yale, where he headed the architecture school from 1965-1973. His family, however, is hoping the chapter will be able to raise the money and keep the house as Moore left it.

The AIA Austin chapter has also raised more than $26,000 for the Charles W. Moore Scholarship Fund through an auction last October of architectural drawings contributed in the honor of Moore by renowned architects including Phillip Johnson, Robert Venturi, Frank Gehry, Michael Graves and Cesar Pelli, as well as Moore's own works. The Moore Fund will provide an annual scholarship to a graduate student enrolled in the "Charles Moore Program," a post-professional course of study developed by Moore for students with actual architectural experience who have returned to UT-Austin to obtain a masters degree.

A Bill of Ergonomics

Washington, D.C. - The federal government's Occupational Safety and Health Administration (OSHA) has designed regulations enacted as of November 1994 to help workers avoid injury from cumulative trauma disorders caused by repetitive movements. According to a preliminary summary issued by OSHA, the ergonomic standards will require employers to identify occurrences of cumulative trauma disorders during the past two years, examine jobs with such risks and implement solutions for problem jobs. Employers will need to include employees in conducting training programs, providing evaluations, treatments and follow-ups.

Quill Corporation of Lincolnshire, Ill., a leading independent marketer of office products, also expects that monitor screens will be required to be no higher than eye-level when the user is seated, and keyboards will need to be placed parallel to the floor. Because almost 75 percent of the workforce will use computers by the year 2000—increasing the incidence of computer related injuries—employers will likely be obligated to provide arm and wrist rests and glare screens at the request of the employees. (Quill Corporation is offering *Easy 8 Steps Ergonomic Guide* to help in creating a healthy environment. For a free copy write, Quill Corporation, Public Relations Department, 100 Schelter Road, Lincolnshire, IL 60069-3621 or call (800) 789-2331.)

To underscore the seriousness of the OSHA-ergonomics issue, since 1989 the agency has forced several major corporations, including Sara Lee, Ford, General Motors and TRW, to make substantial settlements involving ergonomics. Most called for worksite evaluations, formation of ergonomic committees, health surveys and standardized medical treatment procedures, plus hefty fines.

A Breath of Fresh...Pollutants?

New York - Did you know that concentrations of many indoor pollutants are greater than those found outdoors? Indoor air pollution can contribute greatly to lung disease, the third cause of death in America. While people are becoming increasingly aware of the effects of second hand smoke in closed quarters, there are other building-related health hazards including asbestos, radon, animal dander, molds, bacteria and biological pollutants that spread through the ventilation system. According to the American Lung Association (ALA), studies of office buildings and homes in the U.S. and Canada indicate that 30 to 50 percent of all structures have damp conditions that may encourage the buildup of biological pollutants.

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Consumer Product Safety Commission and the American Medical Association is providing *Indoor Air Pollution: An Introduction for Health Professionals* to further public education on these matters. For more information, call the American Lung Association at (800) LUNG-USA, or to find out about indoor air testing call Karen Catrell (404) 933-0638.

Commissions and Awards

The Hong Kong Trade Development Council has commissioned **Skidmore, Owings & Merrill**, Chicago, in association with **Wong & Ouyang Hong Kong Ltd.**, Hong Kong, to provide architectural and engineering design consulting for the 1.5 million sq. ft. Hong Kong Convention and Exhibition Center expansion.

Hatch Design Group, Costa Mesa, Calif., has been contracted to design Chimayo, a restaurant prototype for a chain of mid-priced Southwestern restaurants by Taco Bell to be located in Newport Beach, Calif.

Philadelphia-based **Ewing Cole Cherry Brott** has received an International Illumination Design Award, sponsored by the Illuminating Engineering Society of North America, for lighting design at Mitchell Hall at the University of Delaware in Newark, Del. The firm has also been contracted to design a thoroughbred horse racing and entertainment complex in Singapore.

Virco Mfg., Torrance, Calif., has been honored with the 1994 Fred Schmitt Award for Outstanding Corporate Leadership sponsored by the National Recycling Coalition, a nonprofit organization based in Washington, DC.

Entry kits are now available for the **1995 Industrial Design Excellence Awards** program (IDEA). Write, Industrial Designers Society of America, 1142 Walker Rd,. Great Falls, VA 22066.

The American Institute of Architects has honored **Howard, Needles, Tammen and Bergendoff**, Kansas City, Mo., for its designs for the Rhode Island Convention Center, Providence, R.I., and the expansion of the Bartle Hall Convention Center, Kansas City, Mo.

The China Basin Landing on the San Francisco wharf, has appointed **Kaplan, McLaughlin and Diaz**, San Francisco, to develop the exterior concept for the commercial office center.

Sasaki Associates, Watertown, Mass., and **A.J. Martini** contractors, Malden, Mass., will work together in designing a building for the investment firm Scudder, Stevens & Clark in Boston.

New York-based **Brennan Beer Gorman Architects** has been appointed to direct the Omni Berkshire Place hotel renovation in Manhattan.

Mississippi State University has selected **Stan Gralla Architects** of Tulsa, Okla., in association with **Archer & Archer Architects** of Meridian, Miss., to plan and design a multi-purpose equestrian/livestock facility in Starkville.

Martin E. Rich Architect, New York, will redesign the offices, lobbies and special facilities for Pfizer Inc.'s New York headquarters.

The 1994 Governors Waste Minimization Award, administered by the Pennsylvania Department of Environmental Resources, went to **The Knoll Group**, New York.

McCulley Design Group, San Diego, has been selected to create a new lobby for Regents Square, a landmark building in San Diego.

Kloster Cruise Ships, Fla., has commissioned **L.E. Seitz Associates**, based in Coral Gables, Fla., to create new casinos for five cruise ships.

Leotta Designers, Miami, will design the interiors of the new, 100,000-sq. ft. headquarters of Yanbal Cosmetics in Bogota, Colombia.

The American Society of Interior Designers Educational Foundation has information about many scholarships and competitions. Write, 608 Massachusetts Avenue, NE, Washington, D.C. 20002-6006, or call (202) 546-3480.

The Callison Partnership, San Francisco, has been selected to design the headquarters of Eddie Bauer in Redmond, Wash.

IAQ Publications, Chevy Chase, Md., is accepting nominations for awards to be presented at the first annual **Indoor Environment National Awards Ceremony**. Nominations should include the name, company and phone number of the nominee, the category and a brief explanation of qualifications. Fax (301) 913-0119.

People

HBF, Hickory, N.C., has appointed **William E. Hamlin** president, **Steve Gane** vice president of sales/marketing and **Kevin Stark** vice president of design.

Cooper Lighting, Elk Grove Village, Ill., has appointed **Ted Konnerth** vice president of sales.

Donald Andrews has joined Cornoyer-Hedrick, based in Phoenix, Ariz., as director of industrial/retail projects.

Gary Wheeler, principal and president of Minneapolis-based Wheeler Hildebrandt & Assoc., has been elected national president of the American Society of Interior Designers.

Doyle Wayman has joined Sikes Jennings Kelly & Brewer, Architects, Houston, as director of hospitality design services.

Hillier/Eggers, New York, has named **James Greenberg**, AIA, director of operations.

James Flajnik, AIA, has been appointed a principal at Arrowstreet, Somerville, Mass.

The Business and Institutional Furniture Manufacturers Association in Grand Rapids, Mich., has recently elected **Kerm Campbell**, Herman Miller, Freeland, Mich.; **Thomas Canfield**, Rosemount Office Systems, Lakeville, Minn.; **Daniel O'Sullivan**, O'Sullivan Industries, Lamar, Mo.; **Randy Davis**, Davis Furniture Industries, High Point, N.C.; and **Richard Haworth**, Haworth, Inc., Holland, Mich.; as directors.

Skidmore, Owings & Merrill has announced the appointment of **Martha Lampkin Welborne** to director of planning for the Los Angeles office, and the promotions to partner of **Larry Oltmanns** in Chicago, **Ted Gottesdiener** in New York, and **Gene Schnair** in San Francisco.

Frank Talbert, AIA, has joined Orlando, Fla.-based Hansen Lind Meyer as managing principal of the Chicago office.

Patricia Carbine, co-founder of *Ms.* magazine, has been elected to serve as public director on the Board of Directors for The American Institute of Architects, Washington, DC.

Henningson, Durham & Richardson, Omaha, Neb., has announced the rejoining of **Jeffrey Willcox** as director of health care architecture for the Western region.

Interface Flooring Systems, La Grange, Ga., has announced the following promotions and appointments: **Charlie Eitel** to group president and chief executive officer of floorcoverings, **John Wells** to senior vice president of marketing and sales, **Wendell Hadden** to vice president of marketing, **David Hobbs** to vice president of purchasing and planning.

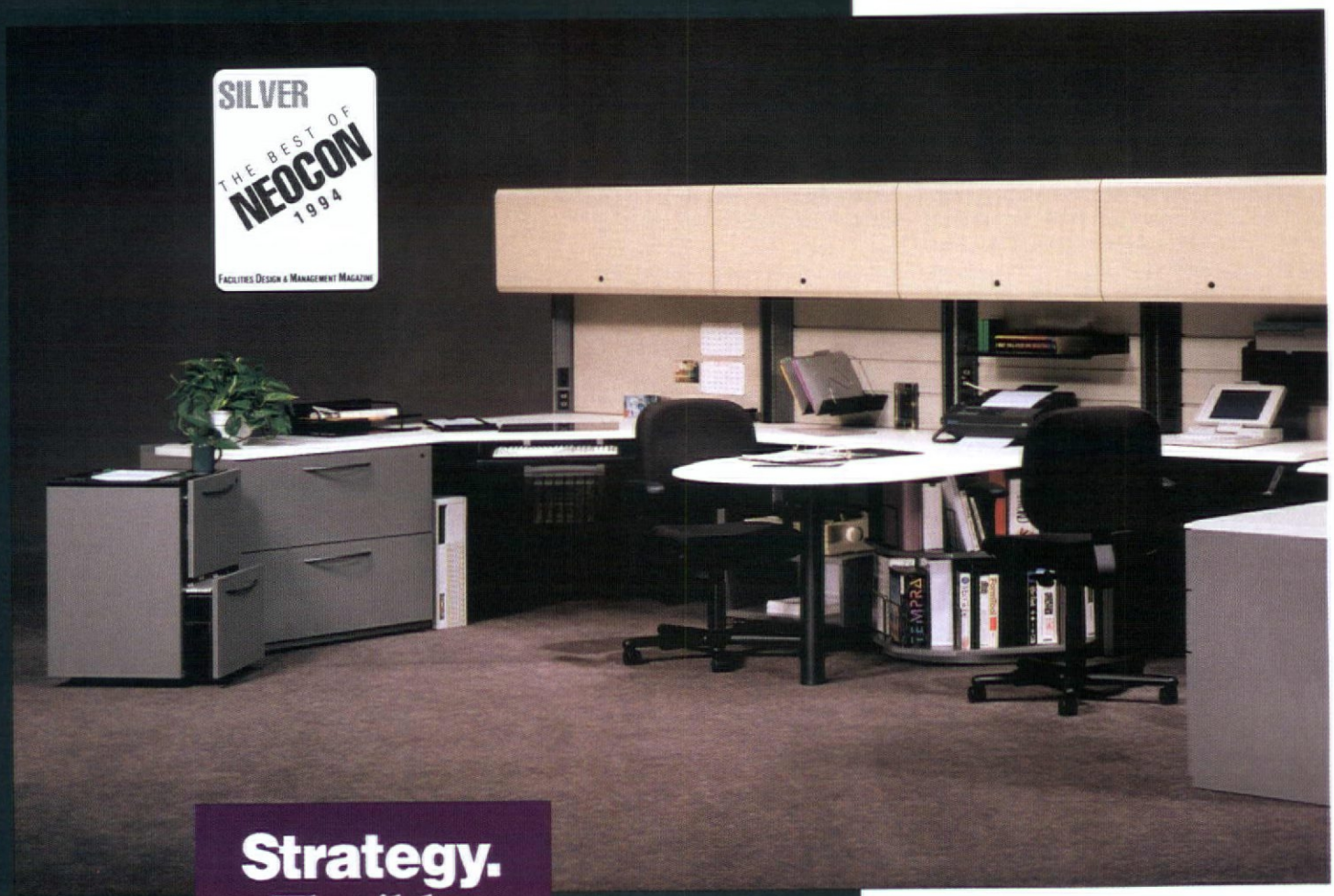
John Catlin, associate principal with Chicago architectural firm Loebl Schlossman and Hackl, has been sworn in as a member of the United States Architectural and Transportation Barriers Compliance Access Board.

Architect, urban designer and preservationist **Rex Ball**, Washington, D.C., was appointed by the White House to the architect position on the seven-member U.S. Commission of Fine Arts.

Mozhan Khadem has joined Anshen + Allen, San Francisco, as principal and director of design

CBT/Childs Bertman Tseckares, Boston, has appointed **Robert Brown, James McBain** and **Janis Mones** as principals.

Watkins Carter Hamilton Architects, Bellaire, Texas, has elevated the following shareholders to associate principal in the firm: **Gailand Smith**,



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TRENDS

CPA, **Bill Ganshirt**, AIA, **Barry Bruce**, FAIA, **Richard Mapes**, CSI, and **Charles Cadenhead**, AIA.

ISI, Chicago, has announced the promotions and additions of **Stephen Hargis** to vice president and managing director and **Nestor Santa-Cruz** to vice president of the Mexico City office; **Brian Smuts** to vice president of the New York office; **Len Pilon** to vice president, **Steve Shmitz** to senior vice president and director of international accounts and **Dale Anderson** to vice president of the Chicago office.

Business Briefs

John Sheehy, William Higgins and **Sherry Caplan** former principals of Architects Collaborative, TAC, Cambridge, Mass., have founded Architecture International, with offices in San Francisco and Boston.

ACCI Business Systems, in partnership with American Institute of Architects (AIA) and National Society of Professional Engineers (NSPE), will offer its Project Management/Accounting Software free to AIA and NSPE member firms with 10 or fewer employees.

The merger of HOK's Facilities Consulting Group, St. Louis, and CRSS Advance Planners, Houston, has resulted in the formation of **HOK Consulting** with offices located in major cities.

Jamie Watson has announced the formation of **Watson & Associates**, New York, an interior design firm specializing in office facilities.

Steelcase, Grand Rapids, Mich., has purchased three major office furnishing companies in Australia—Innerspace, Element and Stuchbury's, all located in Melbourne.

Geiger Brickel has opened a new showroom and client resource center at 444 South Flower St. in downtown Los Angeles.

New York-based **Phillips Janson Group Architects**, has opened an office at One Fawcett Place in Greenwich, Conn.

University of California at Los Angeles has announced the creation of UCLA's new School of Arts and Architecture.

Salt Lake City-based **MHTN** Architects has merged **Designedge Inc.**, Salt Lake City, into the firm. This new division will be known as **Designedge Inc., the Healthcare Division of MHTN.**

HBF, Hickory, N.C., has opened a New York showroom at 200 Lexington Ave.

Coming Events

February 26-March 1: Managing Ergonomics Conference, Cleveland Convention Center; Cleveland, Ohio; Call (703) 683-6334.

March 5-8: International Conference and Exhibition on Health Facility Planning, Design and Construction; Tampa Convention Center, Tampa, Fla. Write, American Society for Hospital Engineering of the American Hospital Assoc., 840 North Lake Shore Drive, Chicago, IL 60611, Attn: Margaret Smyth (8W).

March 14-17: WestWeek; Pacific Design Center, Los Angeles; Call (310) 657-0800 ext. 311.

April 18-20: International Press Conference on International Trade Fair for Interior Furnishings and Contract Business, a joint venture between Messe Frankfurt and the Hong Kong Trade Development Council; Hong Kong; (852) 584-4333.

May 11-16: Art 1995 Chicago at Navy Pier; Festival Hall, 600 E. Grand Avenue, Chicago, Illinois, or call (312) 587-3300.

May 20-23: International Contemporary Furniture Fair (ICFF); Jacob Javits Convention Center, New York; (800)-272-SHOW.



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Off to Europe

MARKETPLACE

Once again in 1994, the Rhine River and the lofty spires of the Cologne Cathedral in Cologne, Germany, set a dramatic backdrop for Orgatec, the bi-annual office furnishings and technology exhibit that attracts participants and visitors from around the world. From October 20-25, more than 1,800 exhibitors from 38 countries gathered in KölnMesse's 14 exhibit halls to display everything you ever wanted or needed for the office to nearly 141,000 international attendees. Office furnishings, overwhelmingly represented by desking systems and ergonomic seating, filled five of those halls.

Many of the products on display at Orgatec were characterized by that distinctive flair–amorphous shapes, curious angles and sleek lines–that Europeans take for granted, but we Americans still think of as upscale and unattainable. In reality, these functional and aesthetically pleasing designs are very much within our reach, whether we seek them out directly–or just seek to learn from their example.

The following two pages provide a mere glimpse into the many furnishings that were on display in Cologne. Some will undoubtedly be showing up in our own design centers in 1995. As one of the world's largest and most influential trade shows, Orgatec has long been an important barometer of office trends, and an introductory showcase for the most successful products de-signed to address them.



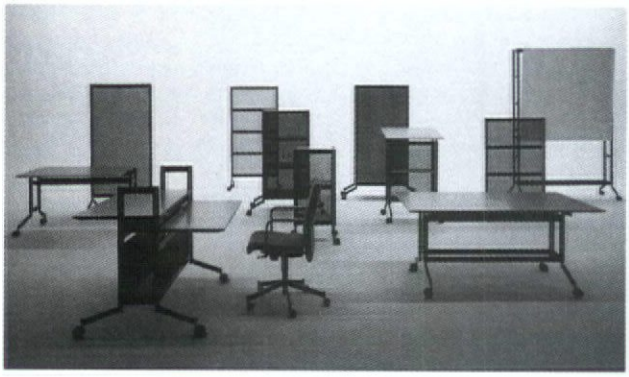
The visual and functional originality of the Scenic furniture system by Steelcase Strafor of France rests on its decidedly innovative concept: A reversible top resting on two containers and a post. Scenic, the result of a collaboration between the Steelcase Strafor design team and designer Gerd Lange, combines a number of technical features in one practical, versatile and flexible product. Nine basic units and eight accessories offer a broad range of potential arrangements.

Circle No. 210

Rud Thygesen and Johnny Sørensen have designed the Harmony Light for Magnus Olesen of Denmark. This comfortable and universal stacking chair constructed of laminated beech is available with wooden slatted back in black-stained or natural beech, or a non-slatted back with upholstered front and black-stained or natural beech backside.

Circle No. 213





Voko's E-100 Study office furnishing system, designed by Michael Englisch, previewed at Orgatec. The furniture provides flexibility for changing tasks and work space configurations with a universal, variable and multifunctional assembly system that constantly adapts to ever-changing needs. Elements are made flexible by casters that allow furniture to be easily moved from one place to another.

Circle No. 212

ICH BIN EIN DESIGNER

Narbur of France has introduced Keren seating, designed by Catherine LeTeo and Thierry Blet of Elixir. Keren allows the user to turn, glide, move around and work in comfort with a large range of chairs for everything from reception to office. Office chairs can be equipped according to specification with arms, gas action, static or synchronized action, five star base in recyclable plastic and height adjustment button at the top of the seat back. Visitor chairs are fitted with a cantilever underframe in an epoxy powdercoat finish.

Circle No. 219



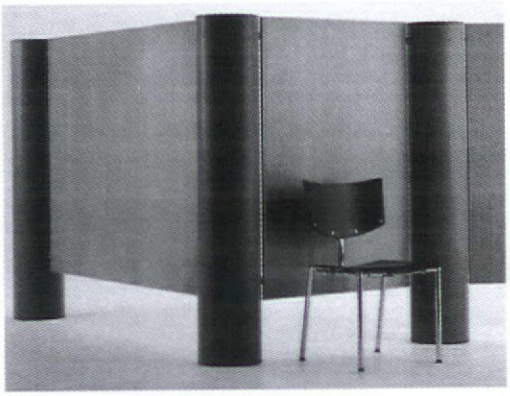


König + Neurath brings ergonomic innovation to the market in the form of its new Syncrona desking system. Developed by German designer Simon Desanta, the desk system enables the chair and desk to be moved in synchronization so working conditions (i.e. visual distance and angle between user and computer) always stay the same even if the sitting position is changed.

Circle No. 215

Kusch + Co. has introduced Series 9000 partitions designed by team form ag. With a distinctive design and multiple uses, the partition system features cylindrical pillars and high quality screens in perforated steel, veneer or fabric. Various panel sizes and combinations allow for may possibilities in dividing large rooms into more intimate spaces.

Circle No. 211





The Tangent desk system from Martela Oy of Finland was designed by Pekka Toivola with a combination of creativity and functional design in mind. Since the layout of a work station reflects the character of the user and the task being performed, Tangent can be rearranged at any time utilizing the same components to suit mood or job function. Free-standing elements can be simply moved around for the best arrangement or optimal viewing angle.

Circle No. 216

The Ad Hoc office system, designed by Antonio Citterio with Glen Oliver Löw for Vitra, is characterized by the creative combination of function and emotion, together with a new integration of office technology, organization, light and architectural order. Telecommunications, ergonomics, flexibility, lighting, versatility and aesthetic issues were seriously addressed with a range of interchangeable elements including desks, tables and wall units that offer a vast array of configurations.

Circle No. 217



MAKING SENSE IN COLOGNE

Dauphin moves into a new field with the Modu modular seating system for application in hospitality, reception areas, waiting rooms, conference halls, museums, cinemas or theaters. Designed by Florenzo Dorigo, the self-supporting steel structure is appropriate for both large and small rooms. The chairs are available with or without upholstery and can be used as individual units or in rows. Connectors for tables are also available.

Circle No. 218





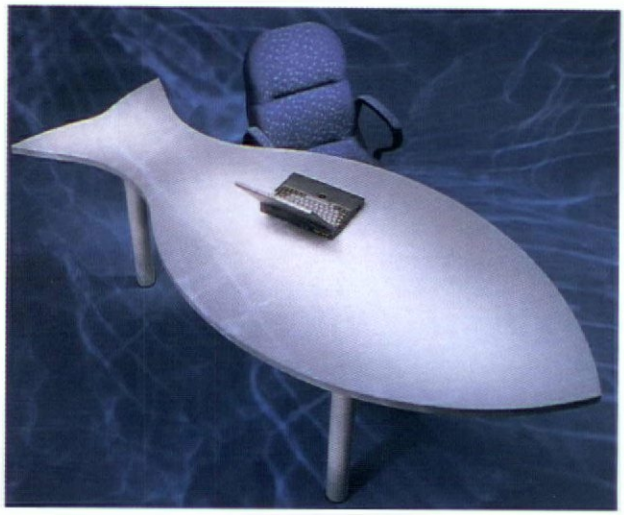
The new 3D office system from Castelli, a division of Haworth Europe, firmly resolves the traditional conflict between flexibility and simplicity. The 3D system recognizes the needs of today's dynamic organizations for speed and ease of reconfiguration by utilizing less than 10 structural components that all feature a fast and simple assembly method. The profile of the column, the primary structural element of the system, facilitates the attachment of components in four directions.

Circle No. 214

MARKETPLACE

Trendway sets the trend with special request tables in all shapes, sizes and colors. Trendway's Specials are innovative answers to creative and space problems by customizing the design to fit the individual's taste. Whether or not you are a big fish in a little pond, there is a design for you.

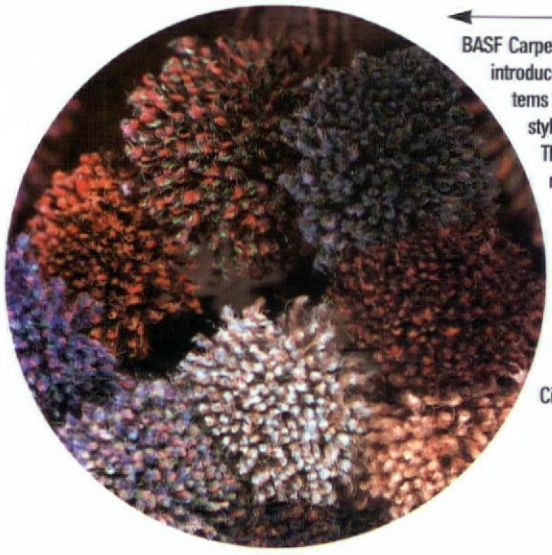
Circle No. 201



Halcon introduces Sommerville chairs, as part of its newest collection of 13 chair designs. Halcon has created an inherently interesting chair which is compatible with its casegood offerings, and the result is a sharp line and clean wood finish.

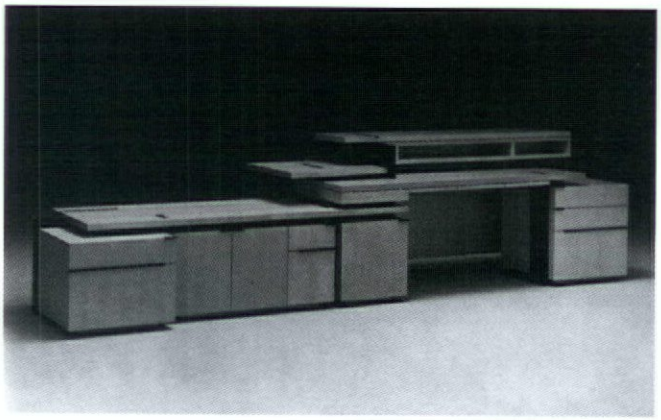
Circle No. 204





BASF Carpet Product Groups introduces three new yarn systems that offer greater styling and color options. The solution-dyed, spun nylon is manufactured into a patented multicolored yarn which creates a distinct, peppered look when tufted into commercial-grade carpeting.

Circle No. 202



RINGING IN THE NEW WARES

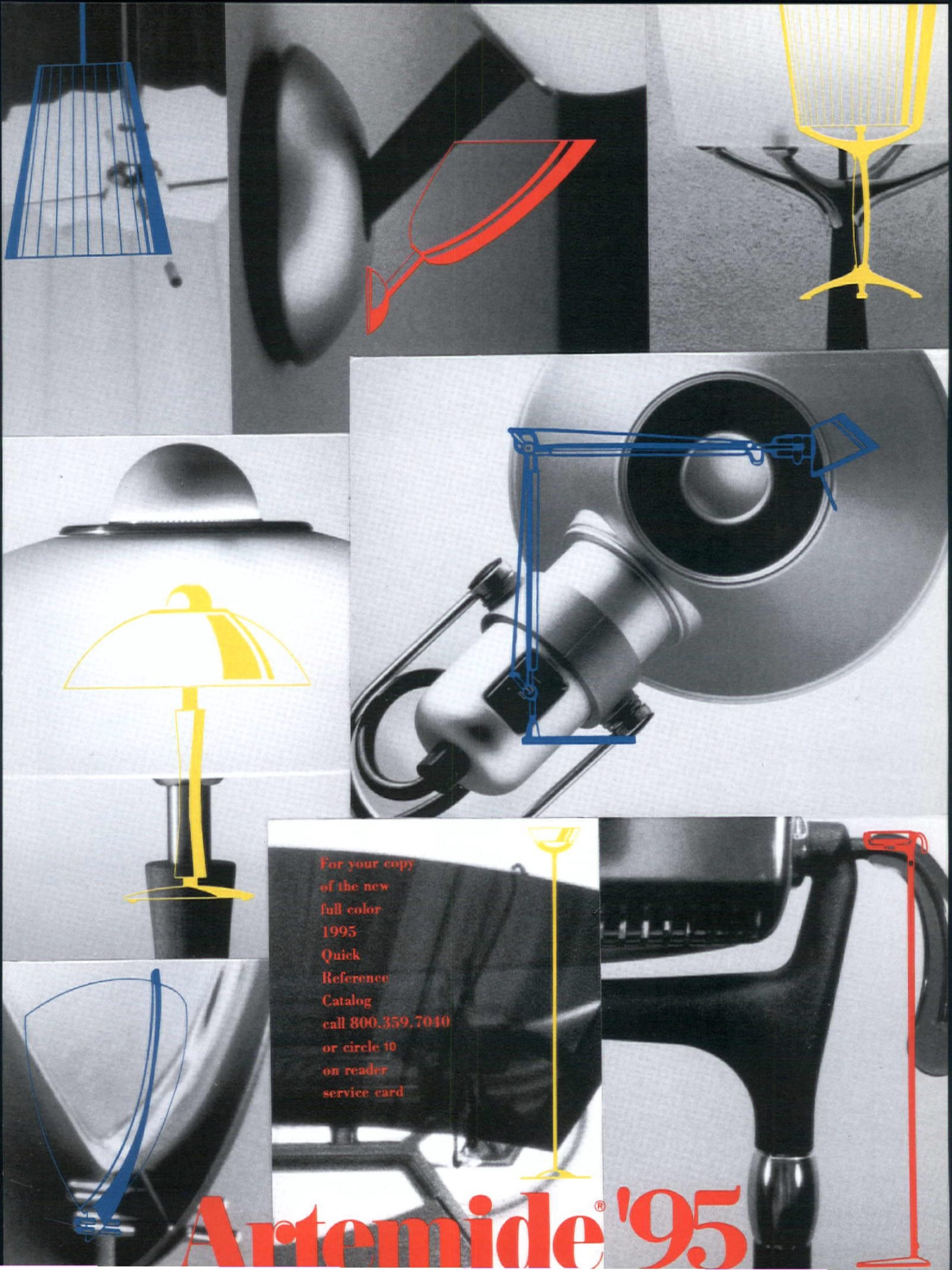
Stow Davis introduces a contemporary wood casegoods line called the Richard Meier Collection, designed by the renowned architect himself. The collection is composed of flexible, integrated freestanding pieces that can be arranged in a variety of ways. A juxtaposition of horizontal and vertical elements distinguishes the pieces.

Circle No. 209

For waiting or talking, Windsor Designs presents traditional comfort with this teak bench that can be used indoors or out. Enhanced with cushions for the seat and arms, the bench is available in different lengths with matching armchair and other furniture options.

Circle No. 203




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MARKETPLACE



The Crystal Series by Abolite Lighting introduces hand-blown glass fixtures. The lights are available as ceiling mounts, sconces or the Euro-style swags with adaptable cords for track mounting. The fixtures are designed to utilize incandescent lamps for energy-saving.

Circle No. 205



Bevco offers the new, top-of-the-line 6000 Series Seating with ergonomic features and industrial strength design. Each feature relieves back and neck strains, improves circulation and aids in the prevention of repetitive strain injuries.

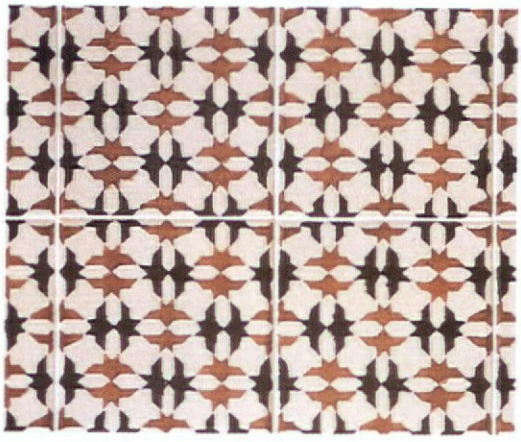
Circle No. 206

The Impressions Collection of textiles, the latest creation from Donghia Design Studio, is an ode to the need to touch. Each textile retains vestiges of nature's own palette, resulting in a unique solid with highlights. L'eau Tissue is crafted with a Teflon coating and is available in nine colors.

Circle No. 208



EXTRA POINTS



Opaluce Italian ceramic tile, by Tagina, is inspired by Middle Eastern motifs. The tile is a combination of innovative Italian design and advanced technology. The intricate pattern adds color and form to any bathroom, vestibule or hallway.

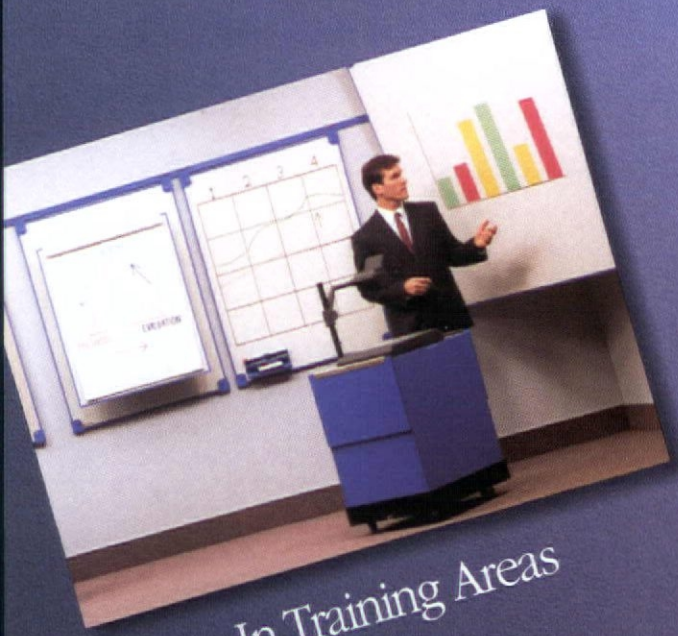
Circle No. 207

Fine Paints of Europe offers a lacquer-like finish applied with a brush or roller which can be scrubbed and washed for effective cleaning. The self-leveling and run-resistant paint is manufactured in Holland and distributed nationally by Janovic Plaza. Custom tinting is also available.

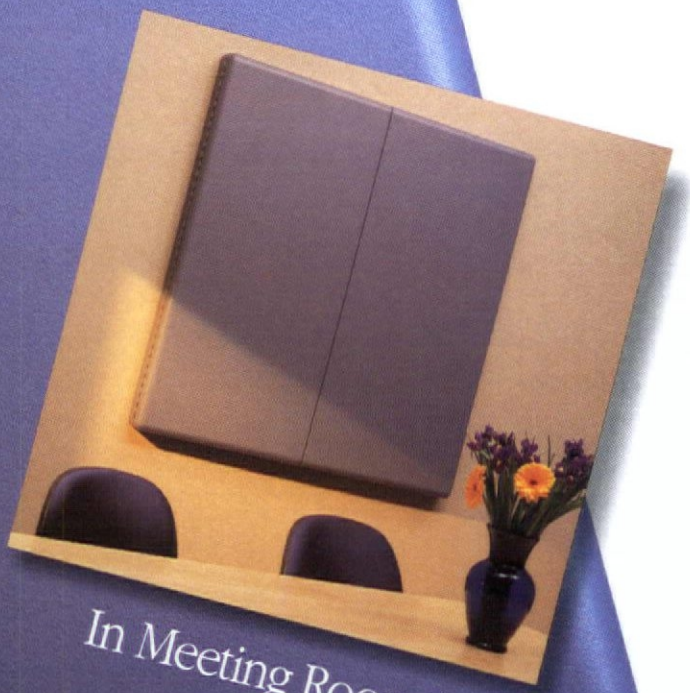
Circle No. 200



Teamwork + Communication = Results



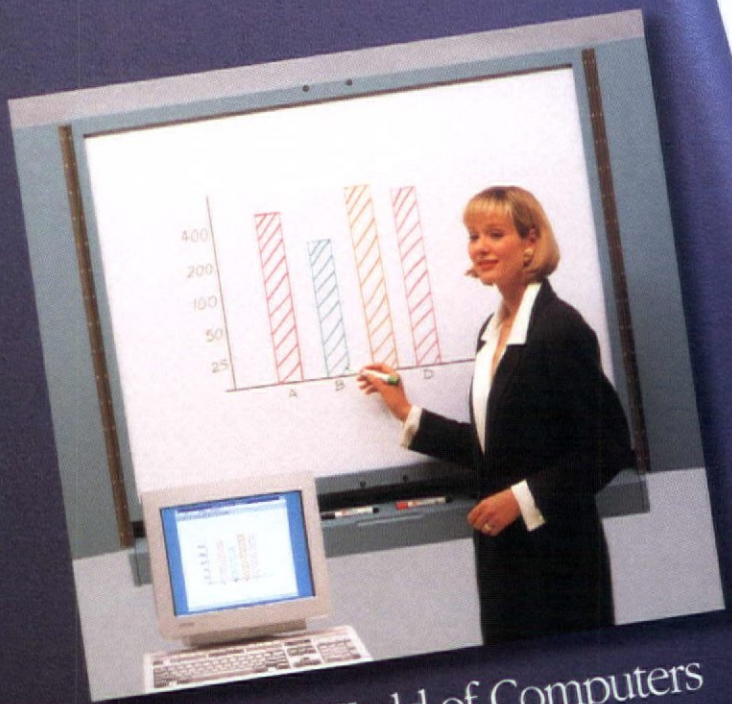
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Value-Priced Ergonomic Chairs

When Herman Miller introduced the Ergon chair in 1976, designed by William Stumpf, it fired an ergonomic shot heard 'round the workplace and the race to invent healthy, adjustable and comfortable seating was on. While there have been few technologically innovative chairs in the 1990s, manufacturers are now trying to drastically lower their cost. Their incentives are two-fold: Customers are demanding ergonomic chairs to counter repetitive stress disorders and advances in production engineering make possible better chairs with more features at lower costs. Here are some of the latest results.

BIOFIT ENGINEERED SEATING

BioFit Engineered Seating's 4P series features a concave, form-fitted seatpan with a waterfall front to allow for side-to-side weight distribution. The 4P series is designed to withstand the various rigors of the workplace and comes with a 10-year guarantee.

Circle No. 247



ALLSTEEL

Allsteel's Lulea features knee-tilt controls and durable, resilient urethane arms for high performance at a value-oriented price. The seating line is available in a variety of back heights and fabric options to suit the preference of the user, and is ideal for various task-oriented or conferencing applications.

Circle No. 220



DAUPHIN

ClassicLine from Dauphin features attractive seating at attractive prices, starting at $290. The seat and backrest can be adjusted independently with an eight-degree tilt. The chair is available in five colors and can be ordered on a three-day Quickship.

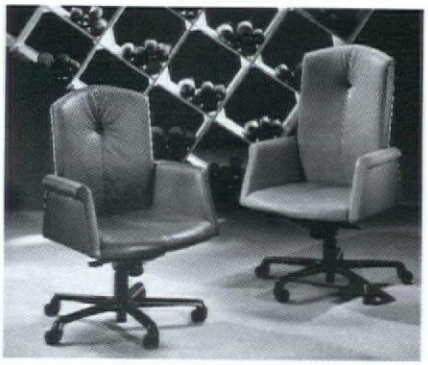
Circle No. 221



DAVIS FURNITURE INDUSTRIES

This transitional executive swivel chair is part of Davis Furniture Industries' Classie Seating Series. The Classie has a syncron knee-tilt mechanism with a two-to-one ratio in a variety of back heights, arm and upholstery options and colors/contrasts.

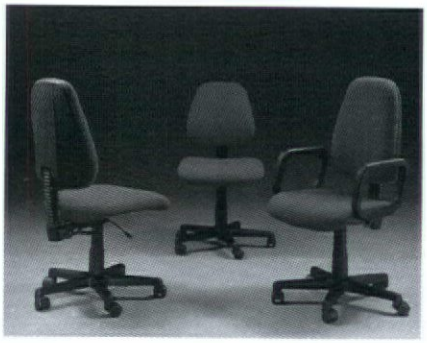
Circle No. 222



EXECUTIVE OFFICE CONCEPTS

Reveal seating is designed for today's task seating needs. Key features include inner and outer seat and back shells with multiple-contoured, laminated hardwood interior seat, high resilient foam construction that meets fire standards and shock absorbing cushioned seat suspensions.

Circle No. 223



GF OFFICE FURNITURE

The new high-back model of Ergotek™ seating by GF Office Furniture, to be introduced at WestWeek, offers highly elastic polytech seat shells that flex with the user's change in movement. Controls include pneumatic height, knee-tilt tension, free-float or stationary position and forward tilt.

Circle No. 224



GIRSBERGER OFFICE SEATING

Girsberger Office Seating introduces Pronto, a new, upholstered swivel task chair that combines high performance seating with style and affordability. Pronto is available in striking colors and features independent or synchronized adjustment. The backrest tension can be adjusted by simply turning one knob.

Circle No. 226



GEIGER BRICKEL

Geiger Brickel's Pompa II uses a vacuum air-balloon that inflates incrementally in the seat back to provide lumbar support. The user gently squeezes an internal pumping mechanism under the chair's seat pan, and an upward tug releases air pressure for personalized adjustment.

Circle No. 225



GREGSON FURNITURE

The Energy Series, created by Gregson Furniture, was carefully developed for the fast-paced needs of today's executives and managers. The optional feature of knee tilt control and backward slant offers ease and reduced tension while promoting increased work efficiency.

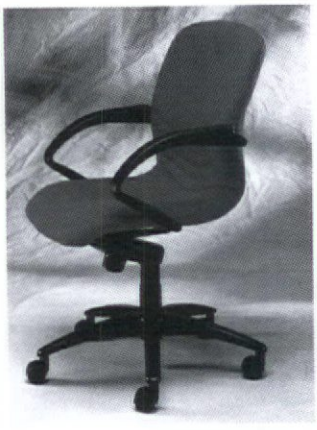
Circle No. 227



HASKELL

TeamMate™ seating by Haskell is designed to keep up with the demands of a harder, smarter and faster workplace. The chair style, size and control option can be specified to suit certain needs. The swivel/tilt models are the most economical choices offered in various back heights and arm choices.

Circle No. 229



THE HARTER GROUP

The ergonomically correct Fairmont, presented by the Harter Group, represents quality and performance with a price to match anyone's budget. The seat and back lock into any angle independently with a forward tilt to relieve unnatural pressure on the spine.

Circle No. 228



HON

The sleek line of Sensible Seating® from HON is easily adjustable with a wide range of seat and height controls. The chair's back pivots at mid-point to provide continuous support in a variety of sitting positions. A compound curved inner back and independent flexing of seat corners, back and front make this model unique.

Circle No. 231



HAWORTH

Improv desk seating, introduced by Haworth to increase versatility to the entire Improv seating collection, provides maximum comfort and ergonomic support for users whose job functions involve repetitive work. Improv offers varying back heights with ergonomic adjustments at a competitive price.

Circle No. 230



KI

The Piretti 2000 task chair features a forward seat tilt with adjustable tension, height adjustment and a plush, contoured waterfall seat. The chair is available with an articulating back based on the patented Piretti lever mechanism. All these options allow the user to benefit from ergonomic design.

Circle No. 232



KEILHAUER INDUSTRIES

Format, designed by Ed Keilhauer, incorporates the use of curves in a tubular steel frame with maximum ergonomic support, and provides durability and elegance with subtle stitching detail to highlight the design. The chair can be dressed up with cushions or scaled down with a plain seat and back.

Circle No. 233



THE KNOLL GROUP

The Parachute chair by Knoll is designed with a non-hierarchical seating option to meet the needs of a broad spectrum of workers. The chair's simple and elegant appearance is incorporated into an ergonomic fit with levers that are conveniently located for accessible adjustments. The chair can be ordered on Knoll's five-day Quickship program.

Circle No. 234



OFFICE MASTERS

The ergonomically designed Wharton Collection by Office Masters represents a new generation in stress free executive task seating. The series features an adjustable sliding seat pan and synchronized knee tilt mechanism, and is available in low-back task and mid- or high-back executive. Wharton comes in 51 colors for three-day turbo ship.

Circle No. 236



PANEL CONCEPTS

The Omnific chair from Panel Concepts adapts to the user's every move throughout the day. The material is flexible, yet firm enough to provide critical ergonomic support. Omnific resists punctures and liquid absorption and is suited for health care and lab applications in addition to office environments.

Circle No. 237



ROSEMOUNT OFFICE SYSTEMS

Analogy™ Task Seating by Rosemount offers versatility with an advanced ergonomic line that allows the user to customize each chair for the specific needs of the individual. The distinct chairs, including visitor chairs and stools, and four unique mechanisms make this line inclusive of comfort and choice.

Circle No. 239



PHOENIX DESIGNS

Avian seating, created by Tom Newhouse for Phoenix Designs, is designed to maintain healthy circulation, balance and comfort with features such as reclining knee tilt. Standard pull-out operating instructions under the seat ensure the user will understand how to obtain maximum benefit from the chair.

Circle No. 238



SITAG

The Lino-Sit chair by Sitag was designed to think for itself. The user only needs to operate one lever and the chair does the rest. The anatomically correct and sculptured form provides comfort to the data processor as well as the chief executive officer with an affordable price point.

Circle No. 240



UNITED CHAIR

Altura from United Chair is a line of passive ergonomic seating featuring a knee-tilt control to reduce the pressure on the back of the user's legs. The forward pitch adjustment and waterfall front help relieve the day-to-day stresses of office work.

Circle No. 242



STEELCASE

Protegé™, Steelcase's new advanced swivel-tilt chair, offers durability, a no-front-rise seat and a sleek, straightforward design. The four models are environmentally safe with cushions free of ozone depleting chemicals and frames of recyclable steel and plastic.

Circle No. 241



Of Milliken's multifaceted Perfect Solutions® program, perhaps the most dramatic part is the 36-in. floor sections. Bigger patterns, more dimensional stability and superior seam hiding capabilities are advantages of both Fossil Marble (below, left) and Pyramid Square (below, right).

More Is More

Is Milliken's Perfect Solution®—bigger, better and lasts forever—a panacea for the world's carpeting woes?

By Amy Milshtein

You can't paint a mural on a postcard, play a symphony on a kazoo or skywrite in a terrarium. Big ideas need a big medium. That's just part of what Milliken Carpet, Commer-cial Markets, wants to furnish with its new program named Perfect Solution®.

It's part of an innovative program of carpet, warranties and environmental services introduced at NeoCon 1994 by the LaGrange, Ga., carpeting concern, part of 130-year-old Milliken & Company. One of the most dramatic components of Perfect Solution® is the 36-in. floor section program called Grand Plaza/Commercial and Extra Dimensions. "Because they present a larger pallet for larger scale designs, these floor sections offer a greater opportunity for 'visual noise' than standard 18-in. carpet tile," says Rich Assaf, director of sales and marketing, Milliken Carpet, Commercial Markets. "This 'noise' helps hide stains, traffic patterns, burns and other wear."

Don't confuse "visual noise" with loud, gaudy patterns, however. Grand Plaza/Commercial contains sophisticated offerings such as Chevron Block, Puerto Rico Patchwork and Fossil Marble, that derive from Milliken's hospitality division and fit well into large, commercial, public spaces like lobbies. Extra Dimension combines patterns adapted from Milliken's 18-in. tile program and new patterns like Painter's Dream, Pyramid Square and Grand Mosaic, which better suit a more corporate atmosphere. For the designer who wants something completely different, Milliken's Millitron® equipment can create any pattern, graphic or design within reason. However, Assaf warns that exact, predictable designs will not hide stains as well as "noisy," random ones.

The 36-in. format offers benefits above and beyond pattern. The larger tile reduces seams by 50%, making the seams even more difficult to find. And by using a standard, PVC-free Comfort Plus™ backing, the floor sections are easier on the foot than other tiles—and safer. "High heels skidding on a hard floor could mean a serious fall," says Assaf. "But our backing yields to the heal, offering balance and support."

Milliken's backing also saves money on installation. Because it does not chemically react with old flooring glues or sealers, end-users could save $5-9 or more per square yard in floor preparation costs. "The flooring sections are also the most dimensionally stable modular option out there," says Assaf. The 36-in. sections are covered by a 25-year wear guarantee, 10 years above Milliken's standard warranty.

Would anyone actually want to walk on the same carpet for 25 years? Another feature of the Perfect Solution® introduction is an innovative "pre-cycling" program called Earthwise Ennovations™. Here carpet stays on the floor and out of the nation's burgeoning landfills. With Earthwise Ennovations™, used Milliken carpeting is shipped back to the plant, where it is retextured, recolored, rejuvenated and sold back to the customer at half the price of new goods. Milliken claims that there is no limit to the number of times a piece of carpet can go through this process.

"We have very sophisticated equipment run by very talented stylists who design the first pattern with the second already in mind," explains Assaf. "Of course, dark fibers limit the process. Options also lessen when the carpet comes back for the second and third time."

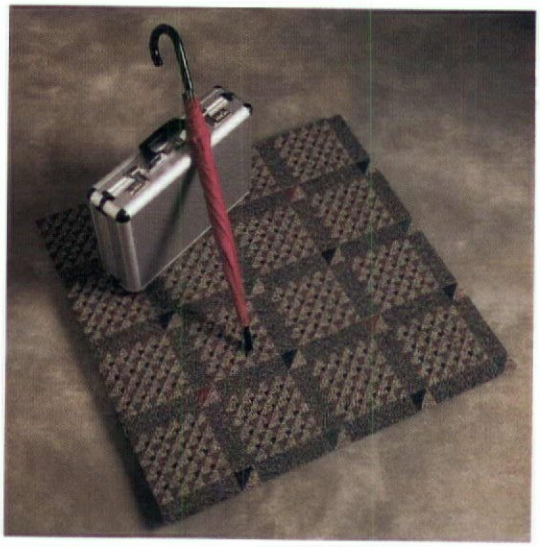
So far, the downside has not made a dent in the success of Earthwise Ennovations™, since Milliken can barely keep up with demand for this process. Assaf observes that the restyled carpets rarely find their way back into the original installation. "Instead," he says, "they are installed into another branch or donated to charity, generating goodwill in the community." Carpet that has been through the process carries warranties that cover fiber wear, antistatic, pattern match and defects.

The last part of Perfect Solution® deals with the hotly debated issue of indoor air quality (IAQ). Until recently, IAQ concerns focused on new carpet. However, a new study released by the Environmental Protection Administration questions whether or not carpet acts as a sink, trapping contaminants and releasing them over time. To test this theory, Milliken commissioned an independent study on contaminated carpet and the impact that MilliCare® Maintenance and Capture® cleaner had on that carpet.

Results showed that Capture® cleaner reduced volatile organic compounds (chemical vapors) by 75%, airborne particulates (dust and dirt debris) by 88% and—skip this part if you are squeamish—dust mite allergens (dust mite body parts and fecal matter) by 89%.

The entire Perfect Solution® has been met with interest and enthusiasm. Uninitiated designers, on the other hand, remain wary of the larger size flooring sections. "They ask 'Why should I change?'" says Assaf. "Once we explain the concept, it piques their interest. Then all it takes is a test installation to get them hooked." Perhaps even in the age of downsizing, architects, designers and end users can occasionally agree that bigger is better.





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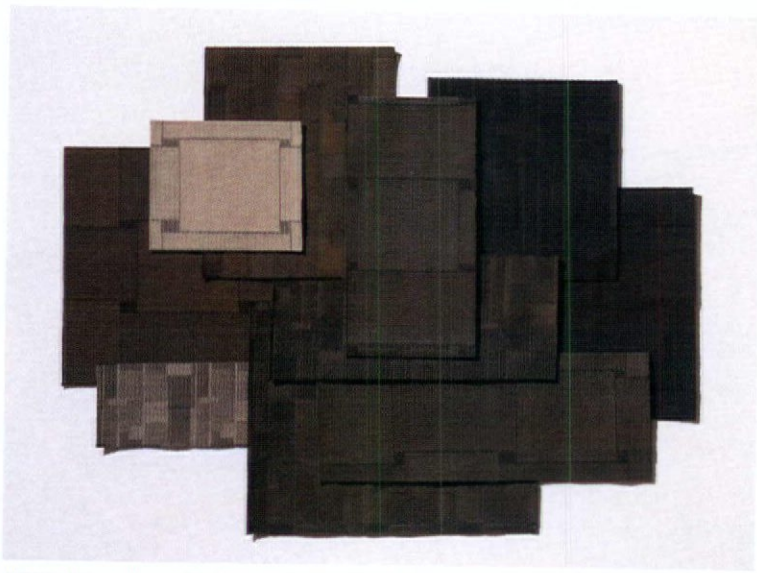
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Simplicity So Complex

Belgian designer Anne Beetz allies with Pallas Textiles' Linda Thompson to offer clients "what they don't yet know they want"

By Holly L. Richmond



An amiable team effort gave rise to Pallas Textiles' distinctive upholstery collections, Cross Beam and Wall Street (above). Pallas' Linda Thompson (below, left) and designer Anne Beetz (below, right) created each design to stand alone or work together for contract and residential use.



Few good textile designers could escape the scrutiny of Linda Thompson, who joined Pallas Textiles at its establishment in 1988. As vice president/design, she is responsible for the company's creative direction, including product development, implementation of new programs, corporate identity, graphics and marketing materials. Her training in fine art, focusing on oil painting and serigraphy, is a key to her success in textile development and Pallas' acceptance as a source of fine fabrics and wallcoverings. Three and a half years ago at NeoCon, Thompson met a designer whom she was certain could bring strength, vision and profitability to Pallas. "From the moment I met Anne Beetz I was struck with the quiet strength and complex simplicity of her work," remarks Thompson. "Now that I have come to know her as a friend, in a room full of people I always I listen to Anne's opinion. She is generous, honest and direct, and I find that these same qualities are present in her work." Beetz's designs for Pallas, Cross Beam and Wall Street, confirm Thompson's belief.

The possibilities became evident soon enough. Three months after their first meeting in Chicago, Thompson traveled to Brussels, Belgium to discuss projects with Beetz, and the two designers discovered they shared many of the same aesthetics and design philosophies. Back in the States, Thompson then sent Beetz a sample of every product in the Pallas line. "I asked Anne to create an upholstery collection as Pallas' first guest designer," Thompson recalls, "that would harmonize with our current collections, be applicable in both contract and residential situations, yet exhibit her strong individual style."

This was a welcome challenge for Beetz, who was born and educated in Brussels, and studied weaving at La Cambre Art School. In 1979 Beetz founded Tissues Anne Beetz to produce textiles in the unique vocabulary that has earned her high regard in Europe—and that Thompson was quick to recognize. Beetz's color sense is neutral, and she works within a narrow color pallet of gray, beige and sand tones. While she enjoys hands-on design, she is also eager to address the technical challenges associated with creating a contract fabric. "My design ideas come when I am weaving," Beetz observes. "I don't always have the concept before I start. When designing an upholstery, I must create a sample by hand first to see how it will work. I can't just do it in my head."

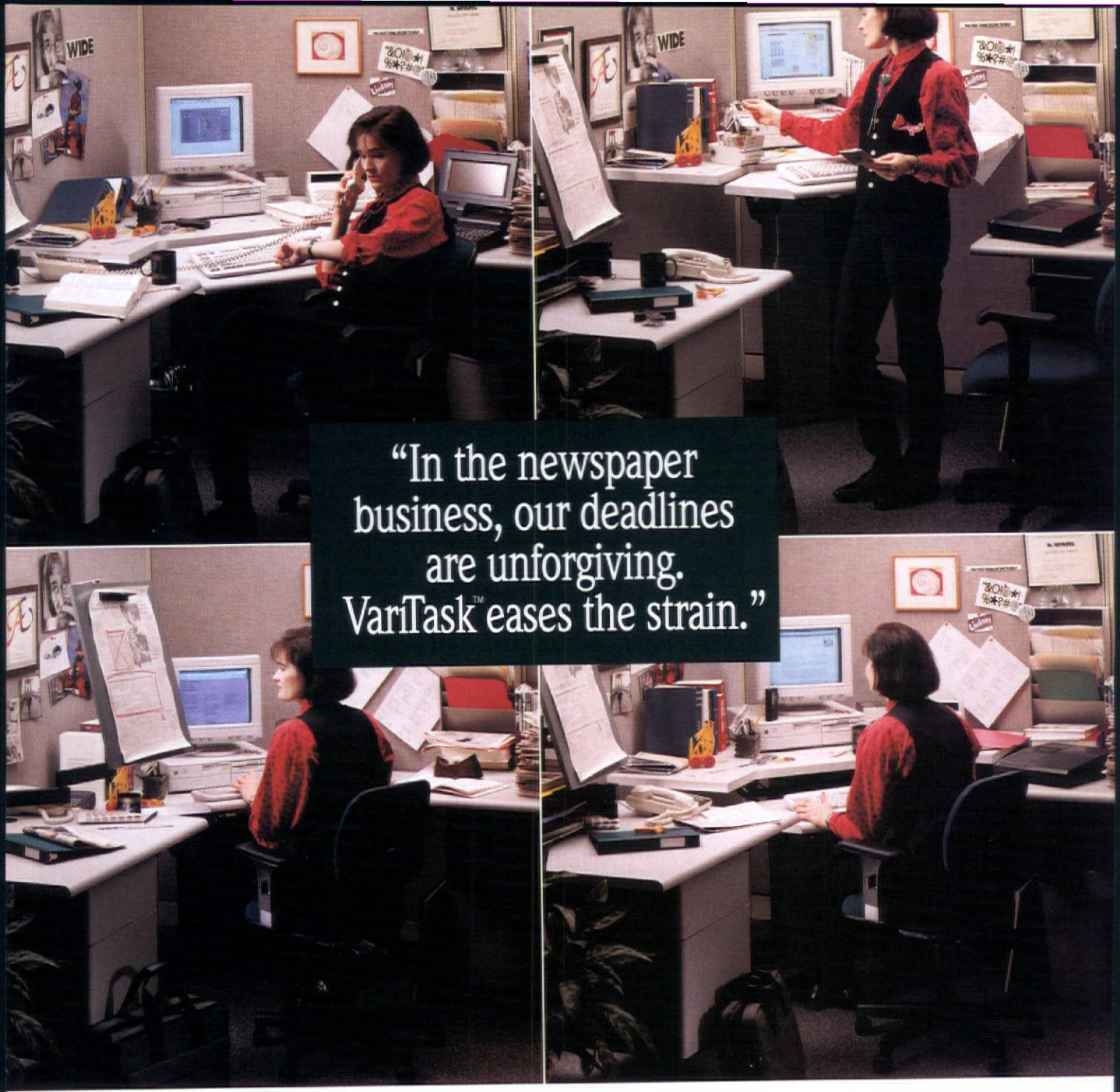
Cross Beam and Wall Street are the upholstery creations that sprung from Beetz's hands and mind while working closely with Thompson in her Brussels studio. The neutral collections are a blend of cotton, wool, and nylon, come 54 in. wide and offer five colorways. "Where Anne's use of color is completely neutral, my art background shouts vibrancy," notes Thompson with a smile. "I infused accents of rich color into her work for a subtle, elegant affect."

An upholstery intended for both contract and residential markets must be widely applicable, beautiful and above all durable—able to meet all U.S. industry standards and exceed ACT guidelines for heavy duty upholstery. After Beetz created the weave draft, finding a mill that would produce the upholstery was quite a challenge. Pallas was able to commission one in Germany that retained the flexibility the designers were seeking. Thompson says, "This mill was willing to find new yarns for us and dye them to our specifications at a reasonable price. I visited the mill once every five weeks or so. We all worked incredibly well together despite the miles between us."

Beetz declares, "I am ready to go further, working with new clients and old, to develop innovative products." In fact, Pallas already has another project in mind. The Getty Foundation has commissioned Pallas Textiles to develop a wallcovering system for its new corporate offices, galleries and reception hall in Brentwood, Calif. The goal is to design a fabric that will harmoniously support the various functions throughout the entire space. "I've been asked to color a new yarn system for the project," Thompson reports. "Anne loves to use new materials, so I've turned her loose on it. She's really excited."

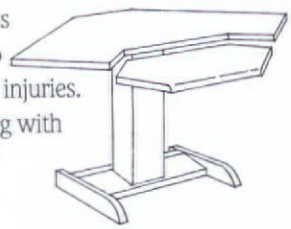
The U.S. and European design communities are sure to see much more of this quiet, yet discerning Belgian designer in the near future, perhaps as early as March at WestWeek 1995 in Los Angeles, when Pallas Textiles introduces its newest wallcovering collection. Beetz's desire to work with cutting-edge technology to create new products and Thompson's ongoing endeavor to give Pallas' clients "what they don't yet know they want" is weaving a relationship with a future that can be described as comfortably neutral with bright and promising infusions of color.

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Looking Beyond the Stars

The New Faces of 1995 show what business savvy and design talent can do

Everywhere we look, Davids are stalking Goliaths across the business universe, having found that being lean, smart and fast can prove to be more than a match for weightier, more experienced and overly deliberate rivals. In 1994, Compaq overtook IBM as the world's largest producer of personal computers, an event nobody would have predicted a decade ago. The handwriting on the wall has been unmistakable: Any customer in any part of the globe is up for grabs in the economy of the late 20th century—including the business and institutional clients of architects and interior designers. The New Faces of 1995 whose work is featured on the following pages have surely made this discovery. Successful architecture and interior design in this turn-of-the-century era are operating by new and unprecedented rules.

No, design practice as the 19th-century atelier defined it is not dead. However, it has been reduced to a very prestigious but extremely thin veneer at the top of the profession. Individuals and firms thriving at this rarified altitude are for the most part the "stars" that both the design community and the public know well. While we continue to look to these gifted practitioners for the most advanced design concepts and theories, we cannot serve our clients as they do without courting disaster.

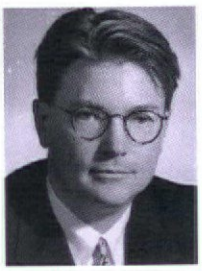
Younger designers and design firms such as our New Faces confront a very different reality from what the "stars" see outside their studios. Clients are increasingly driving the design process, knowing exactly what they want and hiring their own designers as supervisors to see that the job gets done right. Time and money have been ruthlessly compressed to deliver more value for less expenditure. Project lifecycles are becoming so short that clients can't even predict their needs five years out. The design process itself is turning into a concurrent, multidisciplinary and international effort, in which responsibilities are blurring, regulation is rising and computerization is eliminating people.

Learning to survive and prosper in this new climate has been costly and painful to designers, as the disappearance of well established firms and hopeful start-ups in the last few years has taught us over and over. But there are still satisfactions to be gleaned from the design practice of our time. Architects and interior designers can still make a difference in the lives of their clients and of society in general. Just a glance at the creative efforts of the New Faces of 1995 should assure us that the ability to create unique, effective and beautiful environments has lost none of its power today. The nation and the world continue to need and want designers to—with apologies to Gertrude Stein—put a "there" there.



CATO GOBÉ

Founded by Marc Gobé (pictured) and J. Mac Cato in 1985, Cato Gobé & Associates is a strategic image and interior design consultancy based in New York and Paris producing retail programs for businesses around the world. The firm's full-service retail planning and design, featuring a proprietary, qualitative methodology for product analysis, enables it to serve such clients as Estée Lauder, Victoria's Secret and Godiva Chocolatier, whose flagship store has won an Honorable Mention from the Institute of Store Planners.



HOLEY ASSOCIATES

John E. Holey founded San Francisco-based Holey Associates in 1984 to create innovative interior and architectural environments for the workplace, the home and leisure activities using a interdisciplinary approach that draws on special expertise in design, media and technology and new ways of working. As a frequent lecturer, Holey currently teaches at Cornell. His clientele include such distinguished names as Apple Computer, CS First Boston, FAO Schwarz, 20th Century Fox and the newly completed office of *Wired* Magazine.



TOM MCHUGH, AIA

Tom McHugh, AIA, is principal of Thomas McHugh Architects in Philadelphia, and a graduate in architecture at the University of Notre Dame and the graduate school of furniture design at the Royal College in London. His furniture awards include three Institute of Business Design (now International Interior Design Association) awards. His most recent design projects, such as a new office for KPMG Peat Marwick, have further developed the concept of "hoteling," which reflects the cultural, technical and economic nuances of the '90s workplace.



MARY MCKENNA AND ASSOCIATES, ARCHITECTS

Mary McKenna, AIA, is a graduate of the Massachusetts Institute of Technology and the Massachusetts College of Art. McKenna established her firm in 1989 to concentrate on innovative restoration and adaptive re-use of significant historic buildings. Besides the Winchester Star building, her firm's portfolio includes the renovated United South End Settlements Children's Art Center in Boston, a branch for Northern Bank and Trust Company, the renovation of Boston Scientific Corporation's mill in Watertown, and various historic residences.



MILLER RAUSCH

Having worked together at other Phoenix architectural firms, Clint Miller and Jeffrey Rausch joined forces in 1992 and established Miller Rausch Interior Architecture Inc. Since its inception, the full-service design and planning firm has grown quickly to employ 18 team members and expanded its forte to cover a variety of facilities, including Nola's restaurant. Miller Rausch is staffed with primary work groups focused on hospitality, retail, office and health care design in addition to graphic design and architectural illustration work.



THE ROCKWELL GROUP

David Rockwell received a bachelor's degree in architecture at the University of Syracuse and studied at London's Architectural Association before the lure of Broadway brought him to New York, where he worked as a lighting designer before practicing architecture. The Rockwell Group and its predecessor, Haverson/Rockwell, which designed Christer's restaurant, have designed a wide range of projects including restaurants, entertainment, retail, commercial, residential and performing arts spaces. He is the worldwide architect for Planet Hollywood.



STUDIO EPIC 5

Founded in Atlanta in 1993 by Hiro Isogai and Deborah Powell, Studio Epic 5 seeks to provide intellectually sophisticated responses to clients' needs by expressing design ideas in concentrated, imaginative and powerful forms—as the firm's energetic design for MTV Networks' Southeast regional office clearly shows. The designers approach each project for clients like Turner Broadcasting, Jackson Securities and Morehouse Medical Associates as a unique challenge, continually evaluating and applying current technologies towards client solutions that are innovative, appropriate and cost effective.



URBAN STUDIO ASSOCIATES

Richard Zingale (far right), president of Urban Studio Associates, Tampa, Fla., is a graduate of the University of Cincinnati, College of Design who has been practicing architecture in both the private and public sectors for 18 years. Working predominantly in Florida, he has developed extensive project expertise in such facility types as classroom buildings, mass transportation stations, hotel and restaurant projects, corporate spaces and multi-family as well as single family residences. He is pleased to include the Paragon Group among his clientele.

House of Style

When is a corporate office not a corporate office? When it's MTV Networks' Southeast regional office in Atlanta, designed by Studio Epic 5

By Jennifer Thiele Busch

I want my MTV: The Southeastern regional office of MTV Networks, designed by Studio Epic 5, seeks to create a high energy level for the company's remote employees who aren't privy to the excitement behind the scenes at the New York headquarters and production studios. Though private offices prevail for the business-oriented sales staff housed here (opposite), there is no lack of funkiness and fun. Bold colors, skewed angles and curvilinear forms interact to create a dynamic environment that one might expect of MTV (below).

Video may have killed the radio star, but it's done wonders for the likes of Madonna, Peter Gabriel, Michael Jackson and Aerosmith, not to mention a host of other colorful '80s and '90s artists. Music videos have also helped create another superstar in the form of Music Television. MTV, as it is more popularly known, pioneered the 24-hour video channel concept in 1981 and turned it into a multi-million dollar enterprise that has changed the music business forever. Riding the crest of the cable wave, MTV and sister channels VH1, Nickelodeon, Nick at Nite and Comedy Central, which together constitute MTV Networks, have also helped redefine television. So when the Networks' Southeast regional offices in Atlanta had to relocate to a larger space, it asked Studio Epic 5 to capture that energy and dynamism in its interior architecture.

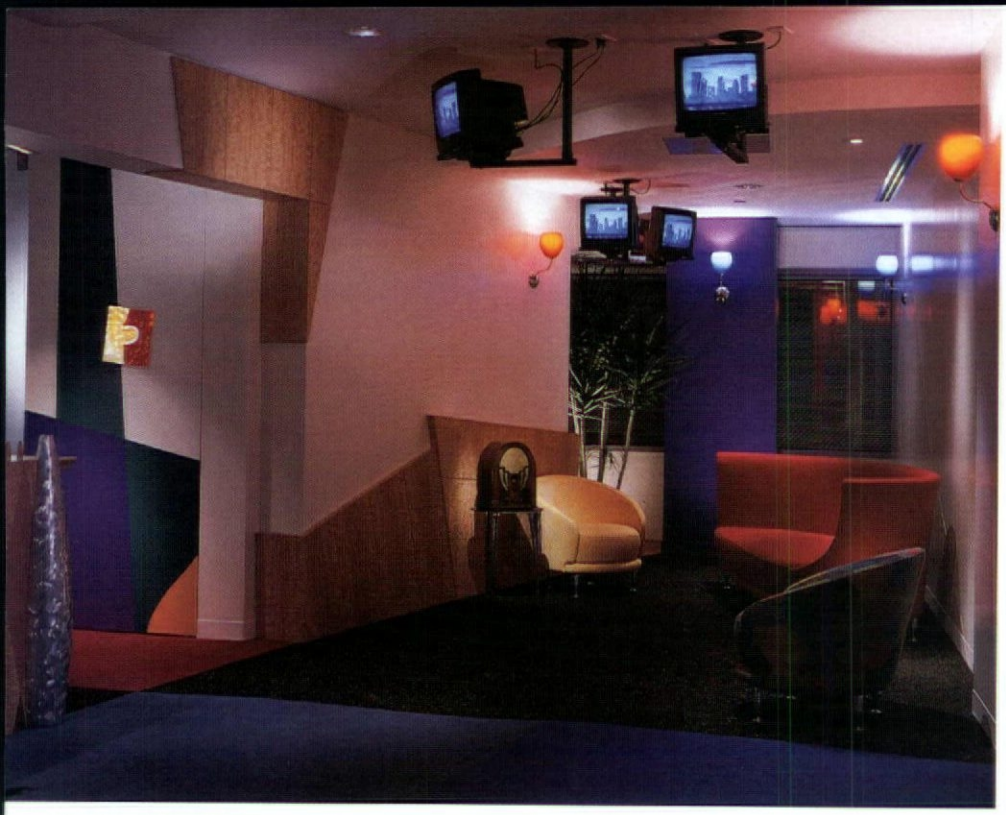


MTV aims at capturing the attention of 12- to 34-year-olds, and is currently seen in over 58.3 million homes nationwide and 247 million homes worldwide, making it the most significant international institution of rock and pop culture. In 1985, VH1 was launched as the first and only pop music and entertainment channel for adults aged 25 to 49, and currently brings music videos by pop, soul and country artists into 48 million homes. Nickelodeon, the largest producer of children's programming, and Nick at Nite, the only network dedicated to "classic" television, reach over 57 million homes in 50 countries around the world. And Comedy Central is the fastest-growing cable network in history, with a viewership of 31 million homes since its 1991 launch.

Behind the hip, fast-paced programming, cutting-edge graphics and original perspectives that have made MTV and its sister networks a natural success among various late 20th century viewing populations is an all-important and highly motivated corporate sales organization that markets the networks to the nation via cable television operators. Unlike its corporate headquarters and production studios in a mid-town Manhattan high-rise owned by parent company Viacom, where supermodel Cindy Crawford, star of MTV's *House of Style*, is sometimes spotted darting through the lobby by employees of lesser tenants, MTV's Southeast regional office is strictly dedicated to the more mundane business functions of sales, marketing and customer service for all five networks.

"It is most definitely a corporate office," notes Ellen Albert, MTV Networks director of planning and design. "The functional requirements meant we needed a straightforward, corporate plan." The move from a cramped and disorganized office with inadequate storage in Atlanta's affluent suburb of Buckhead across the street to 10,250 sq. ft. on the 24th floor of Buckhead Plaza virtually





doubled MTV Networks' space, but an unusually shaped floor plan limited layout options considerably. (The space would not have been MTV's first choice if the commercial real estate market in suburban Atlanta had not been so tight in 1993.)

MTV's biggest fans go to work–designing office furnishings

These physical parameters, coupled with the functional needs of the 25-person sales staff, placed almost everyone except for support staff in 10 ft. x 12 ft. private offices. "We battled with that decision," concedes Albert. "Generally, our philosophy is to have our staff be as interactive and collaborative as possible. But when the sales people are in the office, they're selling and negotiating contracts, which requires a certain degree of privacy."

Any relation to a stereotypical "corporate" environment would end there, however, as every last nook and cranny of the project would come alive with the offbeat excitement and character of MTV. Though visitors do occasionally come to MTV's Southeastern regional offices, the design excitement Albert wanted to create throughout the space was really for the staff itself. "We are conscious of helping employees in our remote offices feel invigorated and energized," she explains. "It's important that those in more isolated locations have an opportunity to experience the same level of energy generated here in New York."

Consequently, one area within the space would not be emphasized over another, a design philosophy embraced wholeheartedly by Studio Epic 5. "We don't treat some areas as high profile and others as plain Jane," explains principal Hiro Isogai. "Our goal is to distribute the design budget throughout the entire space, and make sure the flow through that space is a functional one. We treat it as a whole entity."

The extent of MTV's emphasis on energy and excitement, however, would become clear to the designers only after their first trip to the drawing board yielded a design concept that Albert found "too restrained." Recommended to MTV Networks—which retains local design talent whenever possible—as a talented young firm offering the hands-on involvement of principals Isogai and Deborah Powell, Studio Epic 5 of Atlanta was actually too conservative in initial design presentations to its new client. "We spread out all the materials and color boards we were proposing to use on a conference table, and MTV said it was too corporate," recalls Bobby Johnston, senior project designer at Studio Epic 5. "Then they pointed to my tie, which was very bright and loud, and said that was the look they wanted."

"I don't know on day one of a design project exactly what I want, but I do know how I want it to feel, and the level of energy and spirit I want to see," Albert discloses. "We spend a lot of time with our designers talking about our culture, and we want them to surprise us." Though all MTV Networks offices are interwoven with a common thread reflecting that culture, each is encouraged to be individual in its interpretation. "It's very important to hire good designers—and then challenge them," she continues. "The design team at Studio Epic 5 caught on very quickly once we explained things to them. And Hiro and Bobby started wearing really loud neckties to all our meetings."



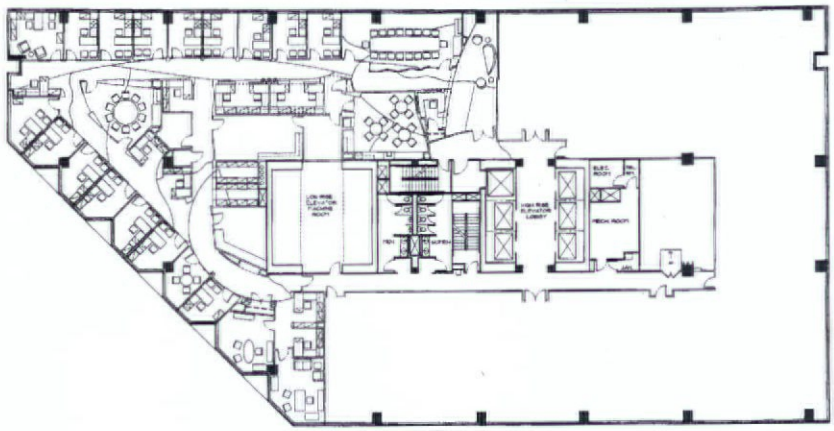
Budget was naturally an important consideration, so Studio Epic 5 executed its seemingly elaborate design solutions with such cost-effective, basic materials as dry wall, paint, carpeting and laminate plus well-placed accent materials including glass, wood and metal. All areas were treated as equals, so the design that begins with a bang in reception (opposite, top) flows cohesively through corridors (right) and inner work areas such as a conference room (opposite, bottom). Video monitors placed throughout the space are tuned in to MTV, VH1, Nickelodeon, Nick at Nite and Comedy Central to keep the staff up-to-the-minute on the product.



Budget and space restrictions being what they were, Studio Epic 5 used such basic materials as dry wall, carpeting, laminate and paint combined with metal, glass and wood accents, and infused them all with an abundance of vibrant color, skewed angles and curvilinear forms. "Given the limitations we faced, we had to drive the design with the simplest of materials," says Isogai. "You can have a lot of expensive ideas, but if you do them with everyday materials, you can lower the cost considerably."

Virtually no detail was left untouched, creating a dramatic sense of cohesion and flow throughout the space. Visual excitement was also brought into private offices with a wide variety of upholstery fabrics and basic wooden bookshelves dressed up by local college design students. "These are the people who watch MTV, so they really know it's about," comments Albert. "Each student was asked to design one bookcase reflecting some characteristic of MTV, and then employees were allowed to pick through them to choose what they wanted. Everybody found something they liked."

In other words, they all got their MTV.



Project Summary: MTV Networks Southeast Regional Office

Location: Atlanta, GA. **Total floor area:** 10,250 sq. ft. **No of floors:** 1. **Total staff size:** 26. **Cost/sq. ft.:** $29. **Carpet and flooring:** Shaw Commercial Carpets, Prince St. Technologies, Mannington Commercial. **Decorative lighting:** Leucos, Artup, Comtech. **Office furniture:** Steelcase, Vitra, ICF, Knoll, HBF. **Conference table:** Leeman Architectural Woodwork. **Textiles:** Deepa, Robert Allen, Roger Arlington, Donghia, Vitra, Unika Vaev, Carnegie, NEO Design. **Millwork:** OnSite Woodwork Corp. **Signage:** Designed by Studio Epic 5. **Client:** MTV Networks. **Architect/interior designer:** Studio Epic 5. **General contractor:** Humphries & Co. **Flooring installer:** Bell-Mann. **Furniture dealer:** DeKalb Office Environments, Concepts Office Furnishings, Corporate Environments. **Photographer:** Rion Rizzo/ Creative Sources.



Nomad's Land

KPMG Peat Marwick's employees are not settling in quite comfortably at its new offices in Radnor, Pa., designed on the hoteling concept by Tom McHugh Architects

By Holly L. Richmond

It's 9:00 a.m. on a typical weekday morning and the receptionist at KPMG Peat Marwick is hearing a constant stream of "Hi, where's my office?" from fellow employees. No, these people have not temporarily lost their minds. Their offices are simply temporary, changing location daily. The Information Consulting practice of KPMG Peat Marwick, a "Big Six" accounting firm, is successfully riding the hoteling trend in office design in Radnor, Pa. To make the new facility thrive, Tom McHugh, AIA, principal of Tom McHugh Architects (he has since joined The Hillier Group in Philadelphia), has used comfort, function and visual stability to counter nonstop change.

KPMG's directive was to reinvent the manner in which work is performed for the rapidly growing technical group. Since the 190 employees of Information Consulting were not your typical straight-laced bean-counters—being better described as "non-suit techies"—the spaces they previously occupied in two separate locations, approximately 35,000 sq. ft. in a western suburb of Philadelphia and 5,000 sq. ft. in Center City, did little to accommodate them. The facilities were originally designed for audit and tax practices, and failed to address the requirements of technology consultants.

Much of the consultants' time is spent in the field. However, they do periodically return to the office. KPMG decided to satisfy their need for flexible space for group projects, as well as small and large conference rooms for vendor displays and solution demonstrations, by establishing a new form of facility at a new location.

"The decision to relocate was based on numerous elements," observes McHugh, "but two of the most critical were access to more advanced technology and access to team and project rooms." There was also another less tangible aspect to the design. While KPMG wanted to give its employees a casual and interactive work environment, the space would have to reflect the corporate culture of the international accounting firm.

A suitable way was found to do just that on 27,500 sq. ft. atop a five-story atrium building in Radnor Corporate Center, a suburban office park on the Blue Route around Philadelphia that is easily accessible to the airport. The only problem with the new space was that KPMG was losing over 10,000 sq. ft. of space without losing any employees. McHugh convinced his client that the concept of hoteling made sense for a professional group of this nature.

Hoteling entailed risks, all the same. "We made a lot of good decisions right up front concerning the design of the new space," says Joni Casta, director of administration for KPMG. "We conducted numerous studies and researched the group's needs thoroughly. Yet there was still no guarantee the hoteling concept would be accepted by our employees."

Focus groups were formed at KPMG to discuss general and specific requirements and to introduce the hoteling concept. Not surprisingly, employees accustomed to a traditional setting with large private offices were anxious about the implications of hoteling. In the new scheme, only 11 partners and 10 administrators would retain private offices, which would all be reduced to a new company standard of 10 sq. ft. x 15 sq. ft.—a loss of 75 sq. ft. per office.

But a more radical change was in store. Though the previous space followed the traditional standard of a 1:1 ratio of people to work stations, the new space would subscribe to a 3:1 ratio, a mere 132 rentable sq. ft. per person. Jose L. Suarez, director of architecture/construction for KPMG Peat Marwick recalls, "We had to convince our employees that during their time in the office they would have everything necessary to work efficiently, including privacy if that was a requirement on a particular day."



KPMG's atrium interior courtyard (opposite) presents a casual yet professional atmosphere. Numerous elements of the workplace are located under the 40-ft. x 120-ft. skylight and fabric cloud sculptures, including short-term hoteling stations, storage kiosks, casual lounge areas, work rooms and presentation center. The reception area (below) received special attention with customized light fixtures reinforcing the circular shape of the space, and a motorized sunscreen with solar sensor covering the area when necessary.

How do you achieve a casual, open office environment for 190 employees who may need a degree of privacy in such limited space? If you are KPMG, you coordinate and organize every detail of the workplace—from the furniture to the fax machine. McHugh and his team first tackled the lobby, an area under a 40-ft. x 120-ft. skylight, that would function as a lobby and presentation center, a location for short term hoteling and personal storage kiosks and a central courtyard for informal staff and client gatherings featuring a cafe and lounge.

"The space is truly dynamic, light and uplifting, so we definitely wanted to capitalize on this," explains James Savard, project manager with Tom McHugh Architects. "Yet because the skylight is so large, containing the heat and direct light was a challenge." One source of relief has been an automated sun shading system, which protects only the reception desk because it proved too costly for the entire area. Others include the large, brightly colored umbrellas used by McHugh along with park benches and tables as part of a park/courtyard theme, and the translucent roof of Kal-Wall over the café and main meeting room/presentation center.

Interestingly enough, the presentation center is designed to be the most frequented of all facilities at KPMG. This multifunctional space is set on a low-level, 3-1/2-in. raised floor that provides maximum flexibility for power, data and fiber optic needs. A central design objective for the center as well as the individual work stations, which include partners' offices, universal hoteling offices and short-term hoteling stations, is to move the power and data sources from the baseboards where they are typically found to more accessible locations above the work surfaces. As McHugh remarks, "Everyone who uses this office is completely mobile. They just come and plug in. They don't want to crawl around on the floor."

Everything else in the presentation center is similarly designed to maximize versatility. The table system has modular tops with removable legs, allowing a number of different configurations. The front wall of the room consists of pocket doors which store audio, visual and computer equipment, and the side walls are a modular system of doors serving as additional storage space, and are fabric covered for acoustical core sound absorption.

Compared to the presentation center, the universal offices designed for most employees, called "hotelers" at this facility, are noticeably subdued. Their principal furnishings are freestanding, movable boomerang-shaped tables that adjust in height to adapt to various tasks. McHugh is quick to say that they do the job well. "Because I am an architect, interior designer and furniture designer, I loved working on every aspect of this project," he insists. KPMG gave me a lot of flexibility. I found myself asking questions like 'What does this desk need to do?' and then I did it—in as little space as possible."



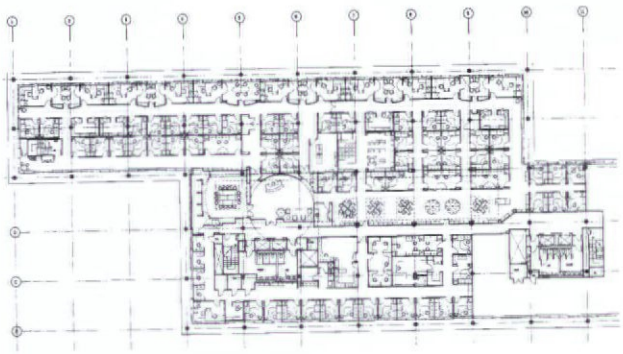
Why "hotelers" are organized—whereas "motelers" are not

How does a KPMG employee find personal time and space in this brave new world of hoteling? Contact the "concierge" and make a reservation, of course. The procedure works like this: A hoteler calls, faxes or e-mails the concierge with the date of arrival, length of stay and list of office equipment needs. Every hoteler who uses the office, whether for two hours or two months, automatically gets a name plate, storage kiosk, personal phone extension and access to printers, fax machines, copy center and mail room.

The concierge then relays the reservation time to the receptionist and gives the housekeeping staff the hoteler's name and any special requests. Either the night prior to the hoteler's arrival or early the same morning, the housekeeping staff of five employees from office support areas prepares the work station for the day. That's where "Hi, where's my office?" comes in. When the hoteler arrives at KPMG with work materials and personal items wanted at the desk, such as family photos or a favorite reference book, he or she is informed of the location of the work station.

Signage to identify each office location and employee's name presented some

The presentation center (above) at KPMG is a multifunctional room equipped with state-of-the-art technology. Power and data sources are easily accessible above its modular work surfaces, and lighting fixtures are located at the top of a linear trough recessed from the ceiling plane to evenly illuminate the room and to adapt to multiple configurations depending on room usage.



The 10 ft. x 10 ft. universal offices (below, left) consist of storage components and fixed and movable work surfaces, including a freestanding boomerang-shaped, adjustable-height table and movable white board and display boards. Offices are situated along the perimeter of the atrium and outfitted with sliding "barn doors" that open for group projects or close for use as private offices.

To minimize real estate expenditures, KPMG reduced the size of a partner's office (below, right) to 10 ft. x 15 ft. each. In a gesture that shows appearances still count, the furniture is designed to maximize the work area on the deep rear work surface wall, so the desk surface can be kept clear. The bowed front desk with a recessed panel allows space for up to three people to sit comfortably.

unique challenges due to the combination of long-term and transient hotelers along with the permanent core of partners and administrators. "We employ a permanent numbering system for name and location components using a double removable name slot," McHugh points out. "One name slot remains at the kiosk while the other is placed at the work station. This way employees know who is working where."

At the end of the day the housekeeping staff places the hoteler's items in tote boxes (most hotelers only need one) and stores them in kiosks located throughout the facility, but primarily along the sides of the atrium. If the hoteler is due back the next day, everything will be in place on the desk as requested. "We are trying to provide service along the lines of The Ritz, not Motel 6," chuckles Suarez. "However, the level of service is totally dependent on the end user. This concept almost forces them to be extremely organized. The difference between hotelers and 'motelers' is that motelers are not organized and are unable to tell the concierge what their requirements for the day will be. They have to go to the storage kiosk themselves to retrieve their materials."

KPMG employees have enthusiastically embraced this interactive and productive facility, perhaps partly based on the fact that many are young, well-educated professionals with little emotional attachment to traditional ways of working. Needless to say, KPMG Peat Marwick is delighted with the hoteling concept because it saves thousands of dollars in real estate costs. Plans for 1995 call for another hoteling facility in the Philadelphia area and a 100,000-sq. ft. facility in Boston.

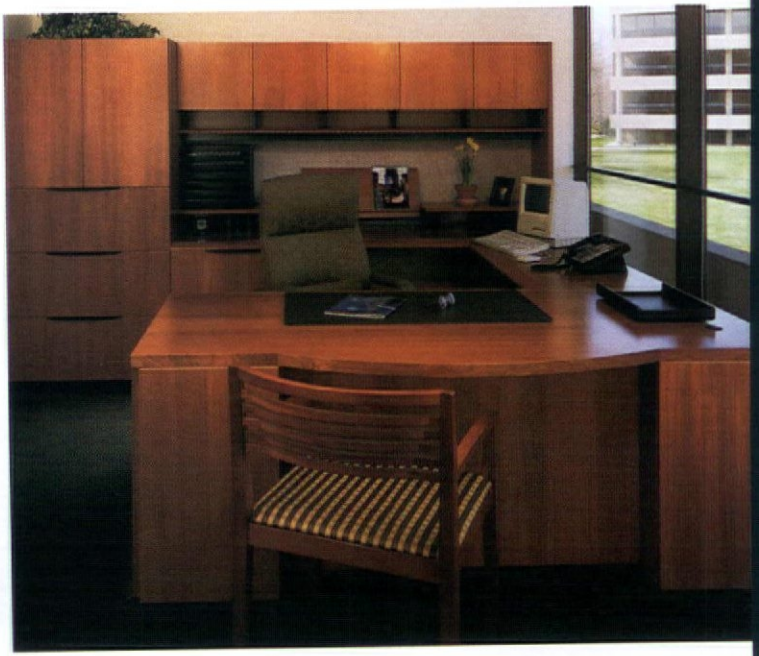
"I believe the principle behind the hoteling concept is that the offices must be transparent to the user," notes Suarez. "That is, there should be no blatant differences between a permanent office and an office for the day. Standards for day-to-day function and comfort are key."

So check-in, take pleasure in your personal office trinkets and settle in for a productive day of work. Don't get too comfortable though. While you may be able to bank on the success of the hoteling concept, you can't sleep on it.

Project Summary: KPMG Peat Marwick

Location: Radnor, PA. **Total floor area:** 27,500 sq. ft. **No. of floors:** 1. **Total staff size:** 190. **Wallcovering:** DesignTex, M.D.C. **Paint:** Benjamin Moore. **Laminate:** Pionite. **Vinyl flooring:** Forbo. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors, Fineline, Acoustatone Frost. **Lighting:** Prescolite, Columbia, Lite Control, Bega, Boyd; custom lobby fixtures by LeCorbe. **Door hardware:** Schlage. **Motorized skylight shades:** Kay & Sons. **Work stations:** Knoll. **Executive desk system:** Halcon. **Reception desk:** CCN International. **Work station seating:** Reff. **Lounge seating:** Keilhauer. **Other seating:** Keilhauer. **Upholstery:** Knoll, Pollack, Bernhardt, HBF, Architex. **Conference tables:** Vitra. **Files:** Knoll. **Shelving:** Space Savers. **Signage:** ASI. **Planters, accessories:** Gainey Ceramics, Aggregation. **Access flooring:** USG. **Client:** KPMG Peat Marwick. **Architect:** Thomas McHugh Architects. **Structural, mechanical and electrical engineer:** Bala Consulting Engineers. **General contractor:** Irwin & Leighton. **Construction manager:** LaSalle Partners. **Lighting designer:** Tigue Lighting. **Graphic Designer:** Cloud & Gesham. **Furniture dealer:** Corporate Facilities Inc., John Baer. **Atrium sculpture artist:** Sarah Armstrong. **Lobby artist:** Warren Seelig. **Art consultant:** Carol Rubenstein. **Photographer:** Tom Crane.

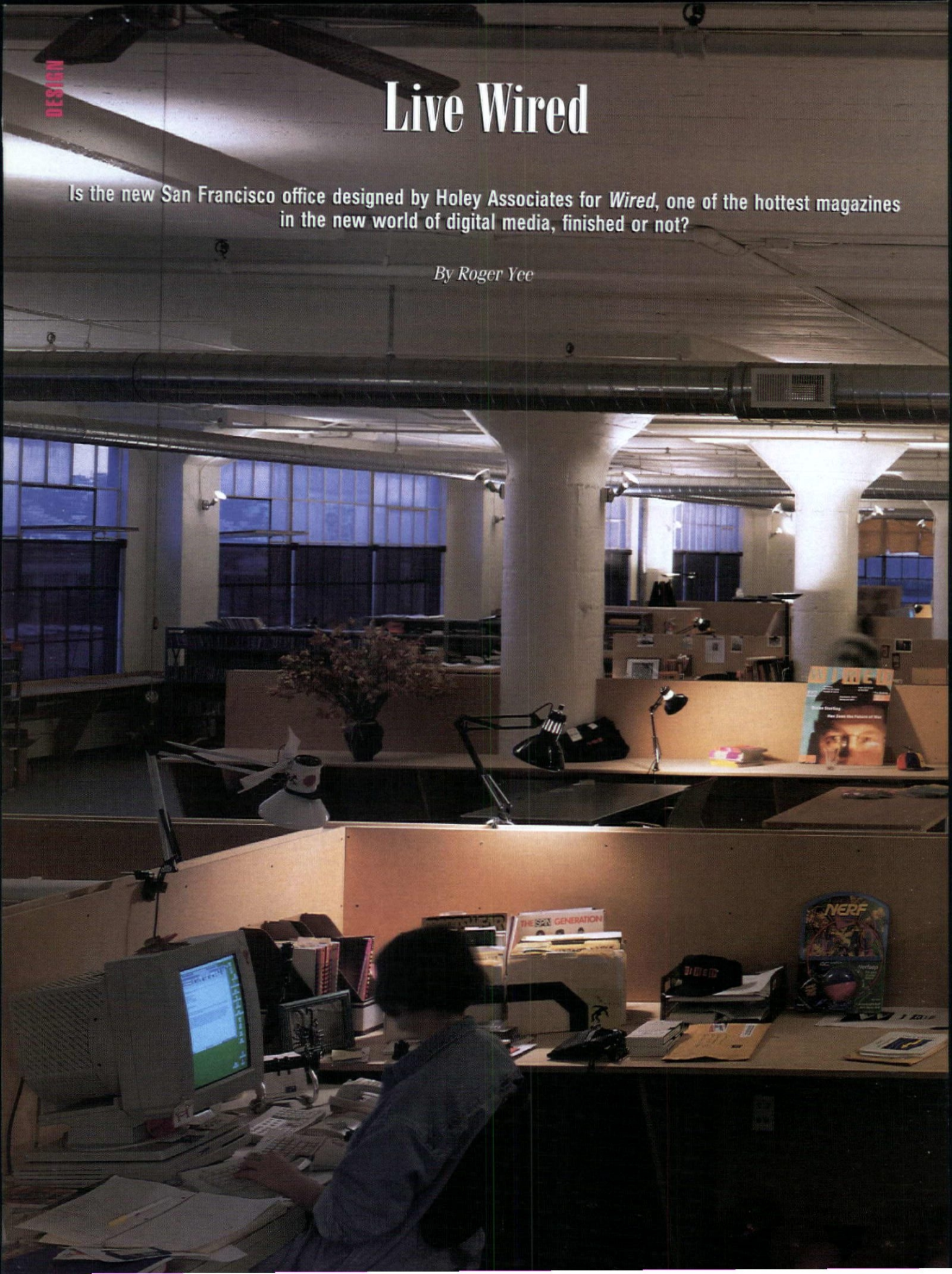


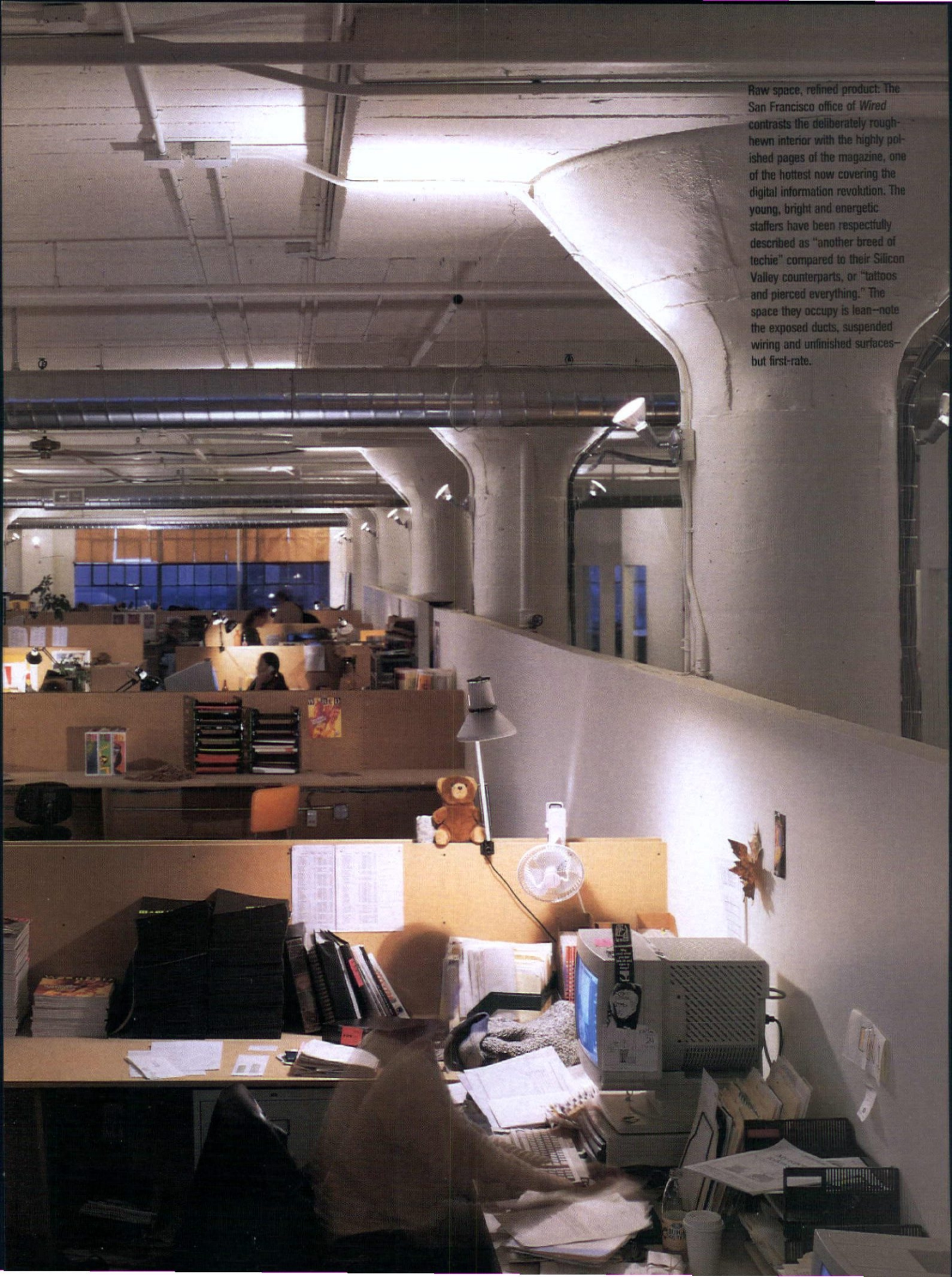


Live Wired

Is the new San Francisco office designed by Holey Associates for *Wired*, one of the hottest magazines in the new world of digital media, finished or not?

By Roger Yee





Raw space, refined product: The San Francisco office of *Wired* contrasts the deliberately rough-hewn interior with the highly polished pages of the magazine, one of the hottest now covering the digital information revolution. The young, bright and energetic staffers have been respectfully described as "another breed of techie" compared to their Silicon Valley counterparts, or "tattoos and pierced everything." The space they occupy is lean—note the exposed ducts, suspended wiring and unfinished surfaces—but first-rate.

Days and nights exchanged places in the early years of Albert Einstein's career, but the young physicist didn't seem to mind. He worked as a clerk in the Swiss Patent Office in Berne by day, poring over one often mindless patent application after another. In the evenings, he might relax with fellow physicists at the Café Bollwerk, smoking cigars, drinking coffee—and startling the world with the idea that energy and mass are equivalent in his landmark paper of 1905, *The Electrodynamics of Moving Bodies*.

High-tech space with raw appeal

"They were the happiest years of my life," he later told friends. "Nobody expected me to lay golden eggs." Youth is fleeting for geniuses as well as average mortals—and the staff of *Wired*, one of the hottest magazines today covering information technology, is making a courageous effort to preserve the moment in its new San Francisco office, designed by Holey Associates.

For the uninitiated, *Wired's* monthly take on how the digital revolution is affecting society has come from nowhere to must-read for 160,000 highly influential readers in just 1-1/2 years. Media industry executives kill for demographics like *Wired*. Readership statistics tell an amazing story: 88% male, median age of 34, 47.8% with post-graduate study, average household annual income of $81,000 and 27.2% with annual incomes at or above $100,000.

Yet the magazine doesn't appear to take itself too solemnly. Of course you could find such heavyweight features as a hacker war between the Legion of Doom and the Masters of Deception, digital technology's implications for the art world and Nippon Telegraph and Telephone's campaign to shake off the slumber of monopoly in the December 1994 issue. However, you could also turn to a profile on Tank Girl, a cartoon character about to hit the silver screen as "your typical machine-gun-toting Aussie teenage punk" who just happens to be "romantically involved with a mutant kangaroo named Booga." Cerebral, irreverent and inquisitive, *Wired* plays a cool Candide in cyberspace.

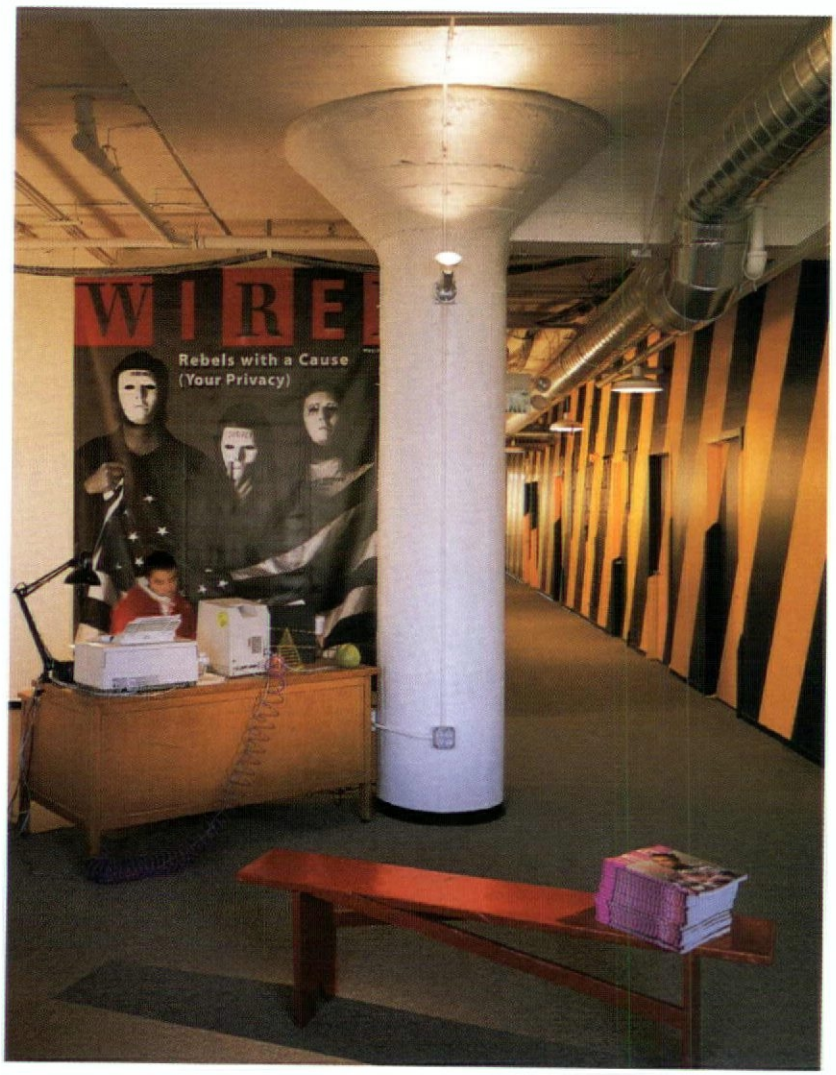
Life for *Wired* certainly began without pretense. When four good friends, Louis Rossetto, editor/publisher, Jane Metcalfe, president, John Plunkett, creative director, and Barbara Kuhr, creative director for *Hot Wired*, the magazine's on-line service, secured the financing to start publishing *Wired* in the SoMA ("South of Market Street") district of San Francisco, a predominantly light-industrial area that is attracting architecture firms, graphic studios, CD-ROM publishers and other creative businesses, their 12-person office was just a big room, a 6,000-sq. ft. loft. "*Wired* was a classic entrepreneurial start-up," Rossetto admits. "There was no plan to our office. We just grew as we needed, bit by bit. Our culture evolved along the way."

Hearing Rossetto and his colleagues describe the birth of that culture explains why they are trying so hard to preserve its spirit now. "The space was compact, vibrant, spontaneous and open," says Rossetto. "There was little to separate us from each other." Adds Kuhr, "We tried to encourage a freewheeling, go-for-it attitude from the start. When I needed Lou for anything, I just looked up and saw Lou."

Their success was almost their undoing. As readers embraced the new publication, the business plan to step up frequency from bi-monthly to monthly was carried out in six months instead of 12, and the staff grew to 20 and then 60 almost overnight. "Rapid growth was frightening," Kuhr observes. "Our office had suddenly gone from intimacy to overcrowding."

In search of fast relief, Rossetto leased a larger loft space one block away and gave Kuhr, a graphic designer familiar with three-dimensional design and space planning (her father is an architect), the assignment of creating a new office as soon as possible. However, big organizations are not simply small ones scaled up in size. As Kuhr soon found out, laying out desks on 6,000 sq. ft. was a very different proposition from coordinating work stations, circulation, privacy,

Intelligence, irreverence and inquisitiveness will not get you the world, but they could take you to the reception area at *Wired* (below) and perhaps a lunch or relaxed moment at Café Wired (opposite). The design of the facility walks a fine line between the spontaneous, unstructured setting of the magazine's recent origin and the increasingly complex and coordinated organization its current success appears to be bringing about.



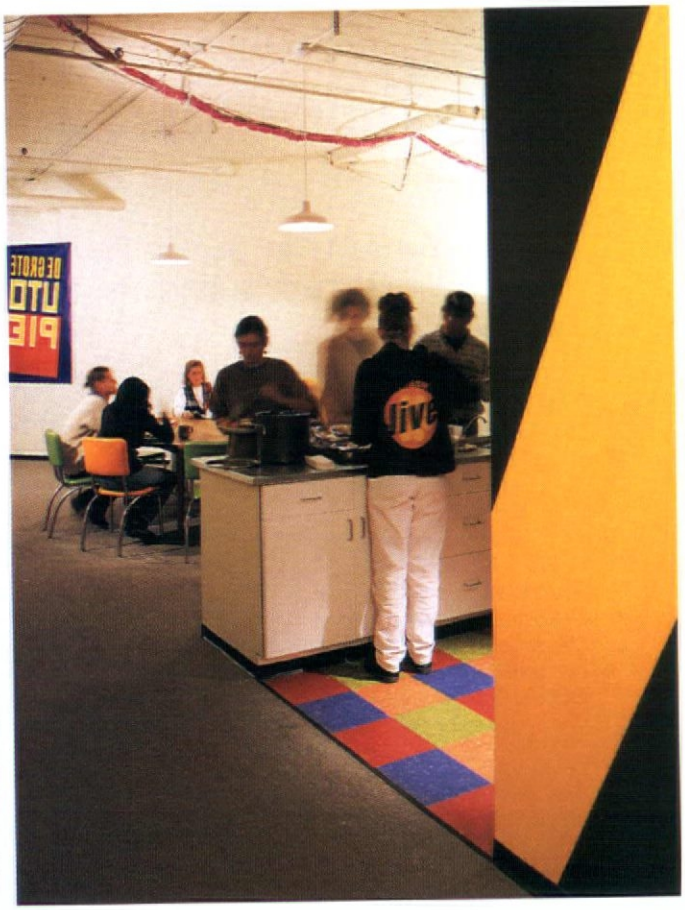
storage, acoustics, lighting and wiring on 18,000 sq. ft. When repeated attempts to plan the new facility between regular assignments could not be resolved, she convinced her colleagues to hire an architect.

Holey Associates came to work for *Wired* in a roundabout way that would have done Internet surfers proud. John E. Holey, principal of the firm, had previously designed the offices of the investment bank that funded *Wired*. Though Rossetto admired the design, he had no contact with Holey until they happened to sit side-by-side in an airplane and Rossetto noticed Holey reading a document bearing the bank's name. The two carried on a cordial conversation, and Holey gave Rossetto his business card. ("I remember suggesting, 'If you ever need an architect,' but I didn't expect anything to come of it," Holey insists.)

Meanwhile, Kuhr had little luck selecting an architecture firm. "The moment you talk with many architects," she sighs, "they get elaborate ideas that cost too much." Rossetto subsequently remembered Holey's card, Kuhr invited Holey to present his credentials, and the rest might have been history, except *Wired* doesn't work that way.

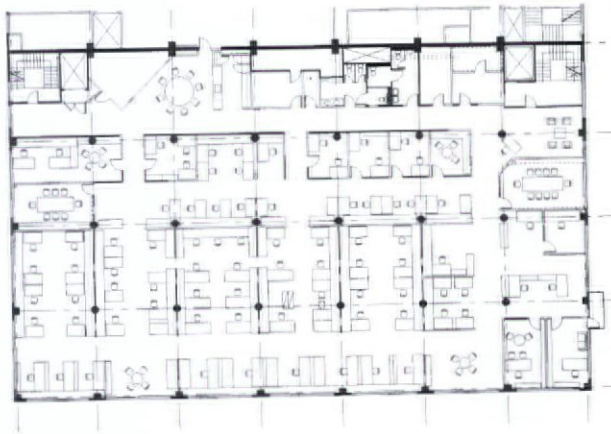
What happened instead was the start of an unusual collaboration. *Wired* insisted it wanted neither a formal design solution—the only thing to look finished would be the magazine—nor a big bill for design and construction. Holey Associates maintained that the need to establish a workable level of architectural order for *Wired* was challenge enough. A deal was struck whereby Kuhr would act as client representative and Holey would cope with the office purely as a space planning problem. "I asked John to give us a facility that functioned well, maintained our sense of openness and preserved our energy," Rossetto laughs. "I guess I really didn't want him to change things."

Change was inevitable, of course. Growth had produced a distinct division of labor at *Wired*, and each personnel group needed a different environment that would be separated from the others. Thus, sales persons would be assigned to private offices with desks and floor-to-ceiling walls (slab-to-slab height is 14 ft.) for acoustical privacy. Design and editorial staff members would be deployed in open plan work stations with plenty of work surfaces, shelving and filing cabinets ("We talk of virtual reality but we're inundated by real paper like everyone else," Rossetto mourns), and 4-ft. high partitions for partial privacy. Senior officers would occupy private offices with desks and 6-ft. high walls. And circulation and advertising support staff would sit at desks in a completely open space defined by a 6-ft. wall. Holey maintains that the effect is not claustrophobic. "The walls slope down in sequence," he says, "so natural light can penetrate deep inside."



A summer management retreat and ongoing discussions among department heads revealed that the *Wired* staff had numerous special requests as well. For example, since no one liked fluorescent lighting, Holey switched to upturned PAR-38 lamps that consume 40% of California's Title 24 allotment for energy consumption to give the computerized employees enough illumination by day or night—when many are still intensely working. Wiring would be reconfigured endlessly, so Holey suspended it from the ceiling in exposed bundles of bright blue for data and gray for voice. Because Rossetto wanted to maintain the home away from home feeling of the old office, he asked Holey for such popular touches as Café Wired, where a chef prepares lunch for everyone daily, and other open areas that Kuhr now cheerfully defends from encroachment.

With no time or money to lose, *Wired* came together very quickly, using simple materials such as unpainted plywood for work stations, hollow-core doors for table tops, dry wall and exposed studs for partitions and existing furnishings where possible, and surviving every change in plans, including a 4,000-sq. ft. addition in an adjacent building for *Hot Wired* that is connected through an air lock cut into the party wall. Cornell sociologist Franklin Becker was so impressed by *Wired* that he used the project as a school case study.



In praising *Wired's* new offices, Rossetto singles out the architect for special mention. "We really loved working with John," he says. "He was patient, receptive and constructive in dealing with our needs. Whenever we announced a change, he'd just pull out another sheet of paper. In working with us, he became part of our group."

Holey himself feels proud to have served *Wired* at this time. "They're in a critical moment of their development," he finds. "It's intriguing to see how they work. If their office succeeds in using a studio concept, then old ways of working may still be valid for new ways of thinking."

Come to think of it, Einstein would have loved Café Wired.

Project Summary: Wired

Location: San Francisco, CA. **Total floor area:** 18,000 sq. ft. (Wired), 4,000 sq. ft. (Café Wired). **No. of floors:** 1. **Total staff size:** 95. **Cost/sq. ft.:** $12. **Paint:** Fuller O'Brien. **Dry wall:** U.S. Gypsum. **Vinyl flooring:** Armstrong, Tarkett. **Carpet/carpet tile:** Shaw, Philadelphia. **Lighting:** Mulberry. **Doors:** Custom Carpentry. **Glass:** PPG. **Windows:** Custom Carpentry. **Window treatment:** MechoShade. **Work stations:** Custom Carpentry. **Work station seating:** existing. **Other seating:** existing. **Conference tables:** existing. **Cafeteria, dining, auditorium tables:** existing. **Files:** existing. **Signage:** Plunkett + Kuhr. **Duct work:** J & J Sheet Metal. **Plumbing fixtures:** Kohler. **Client:** Wired, Hot Wired, Plunkett + Kuhr. **Architect:** Holey Associates; John E. Holey, Carl Bridgers, Lucian Rosciszewski, Mary Jo Fiorella, Ross Glazier, Sarah Wood. **Electrical engineer:** Baltes/Valentino California. **General contractor:** Custom Carpentry. **Cabling contractor:** Alternative Telecom. **Photographer:** Chas McGrath.

The House that John and Mary Re-Built

A facelift was just the start for The Winchester Star Building in Winchester, Mass., when John Moriarty & Associates hired Mary McKenna & Associates to renovate

By Amy Milshtein

Renovating the top floor of the Winchester Star Building (opposite) proved no easy task for architect Mary McKenna or client John Moriarty. "This project was great because Mary is relentless regarding detail," remembers Moriarty, "and it was difficult because Mary is relentless regarding detail." Located in the center of the block, the structure (below) lacked natural light until McKenna uncovered three original skylights and added windows on the side.



Every old town has that "jewel-on-the-green" that has aged less than gracefully, and Winchester, Mass., is no exception. Constructed in 1914 to house the town's sole newspaper, The Winchester Star Building had seen better days when general contractor John Moriarty & Associates bought it. However, when Moriarty joined forces with the firm of Mary McKenna & Associates, Architects to bring the structure up to 1990s standards and create an office for itself on the top floor, the jewel acquired a luster residents had not seen in years.

The building had been reborn more than once. Aside from being home to *The Winchester Star*, it housed a Western Union office, a doctor's office and a basement bowling alley which became a firing range for the local police. Its cornice, parapet, and center medallion had been lost by the time Moriarty took title, while the interior required a complete update. Mary McKenna & Assoc., specialists in restoration and adaptive reuse, seemed a natural choice.

"My question throughout the project was, 'How does one keep the character of the building while updating it?'" remembers Mary McKenna, principal of the firm that bears her name. McKenna found her answer in research when she found the original blueprints prepared by turn-of-the-century Boston architects Densmore and LeClear. These drawings plus help from local preservation organizations guided the restoration of the facade.

To bring the interior to code, McKenna carved two nodes in the front and back of the building, one for an elevator and egress stair, and another for the second stair. Two disabled-accessible toilets and a ramp were also installed to meet ADA and local requirements. Designing Moriarty's accommodations required more research, this time into offices of the early 1900s.

McKenna's efforts have paid off handsomely. The restored interior includes period moldings, transom windows and exposed sprinklers as well as the original overhead pulley system used in newspaper printing. Cleaned and restored ceilings and floors gleam, yet the office still feels quite modern. "We lightened up the historic dark greens," says McKenna. "We also uncovered three skylights and added more windows, flooding the office with light."

No stranger to renovation itself, Moriarty wasn't put off by the difficulty of the work. "What better way to display your wares than to occupy a building you've done yourself?" asks president John Moriarty. "Of course the challenge was figuring out how far to go. When do you stop fixing and just build new?"

Moriarty and McKenna rose to the challenge. The result? A gleaming face on Winchester's town green that looks very familiar and an interior that works as office and advertisement for both client and architect.

Aren't all jewels supposed to appreciate with age?

Project Summary: Winchester Star Building

Location: Winchester, Mass. **Total floor area:** 9,000 sq. ft. **No. of floors:** Three. **Average floor size:** 3,000 sq. ft. **Total staff size:** 20 per floor. **Cost/sq. ft.:** $64.00. **Paint:** Benjamin Moore. **Laminate:** Wilsonart. **Dry wall:** Skim coat plaster. **Masonry:** Spaulding Brick Co. **Flooring:** restored. **Ceiling:** restored. **Lighting:** restored, Rejuvenation, Halo, Easter. **Doors:** custom mahogany. **Door hardware:** Schlage. **Glass:** Ipswich Bay Glass Co. **Window frames:** KDS Custom Wood Products, Cliftondale Woodworking. **Work stations:** custom. **Conference table:** custom. **Files:** existing. **Signage:** custom. **Elevators:** Dover. **HVAC:** Winchester Mechanical. **Fire safety:** Trodella Elec. **Plumbing:** American Standard, Elkay. **Client:** John Moriarty & Associates. **Architect:** Mary McKenna & Associates, Architects. **Structural engineer:** Aberjona Engineering Inc. **Mechanical engineer:** Raymond Hamel, Winchester Mechanical. **Electrical engineer:** Gilbert E. Martin Jr., P.E., Trodella Mechanical. **General contractor:** James Luciani, J.K.L. Realty Trust. **Construction manager:** Ralph Vitti, John Moriarty & Assoc. **Lighting designer:** Mary McKenna & Assoc., Architects, Schweppe Lighting Design. **Photographer:** Bruce T. Martin, Richard Mandelkorn Photography.





Christer's on bustling West 55th Street in Manhattan was designed by David Rockwell and Jay Haverson, formerly of Haverson/Rockwell Architects, to be a perfect metaphor for a mountain hideaway. Such up-front details as copper fish scales on the ceiling and walls covered with log ends convey the rustic ambiance that owner and executive chef Christer Larsson wanted to capture (left). A covered bridge (opposite) thematically connects the front room at Christer's to the rear dining rooms.

Cabin Cuisine

Down home cooking to Swedish chef Christer Larsson is salmon and smorgasbord—and it's now being served in midtown Manhattan in a homey, rustic style at Christer's, designed by Haverson/Rockwell

By Jennifer Thiele Busch

Diners stepping off the hustle and bustle of midtown Manhattan's West 55th Street into Christer's may be surprised to find a rustic world of hand-hewn wooden beams, a covered bridge and a working stone fireplace, none of which are typical of the New York restaurant scene. But then neither is proprietor Christer Larsson, who in 1993 resigned after six years as executive chef at New York's much-acclaimed Aquavit to pursue his personal goal of restaurant ownership. Quite the opposite of the culinary diva, Christer Larsson is about as down to earth as you can get, a characteristic that clearly informs his cooking and shapes his opinions about design—which David Rockwell and Jay Haverson, formerly of Haverson/Rockwell Architects, have turned into a cozy reality at Christer's.

"A lot of restaurants designed in the 1980s were very cold and cost a ton of money," reflects Larsson, whose main goal for both Christer's menu and ambiance was simplicity. "My cooking style is very straightforward," he explains. "Nothing cute." Wanting neither to create another austere dining experience nor spend a fortune doing it, Larsson and Haverson/Rockwell agreed that the new Christer's would be cozy and warm—likened to a mountain lodge—befitting the chef's back-to-basics philosophy about food preparation.

"Christer is a wonderfully informal guy who was working in a very formal restaurant," notes Rockwell, who is now principal of his own firm, Rockwell Architecture, Planning and Design in Manhattan. Rockwell recalls that his client's goals for the space derived more from his culinary art than his opinions about architecture and design. "Whenever a chef is the owner and client, there is more focus on the food," he continues. "Instead of giving us ideas, Christer talked about his art—the food—and we responded to that."

Also at issue was Larsson's Scandinavian roots, which would be acknowledged without too literal an interpretation, since Larsson



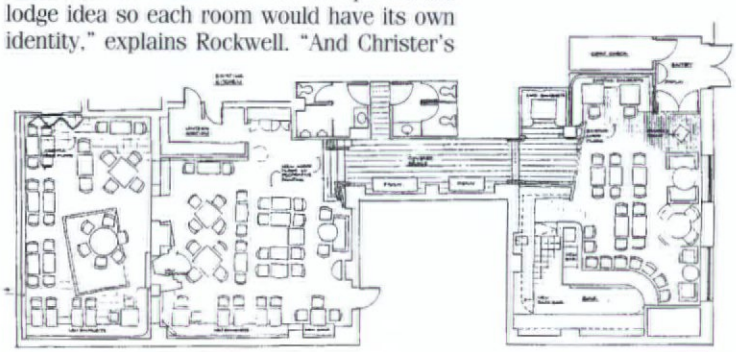


Cabin fever: Whether you're up for eating by the cozy, working stone fireplace (left) or lingering on the simulated porch (opposite) of this restaurant retreat, Christer's has the right dining room for you. References to fish and fishing abound, as a reflection of Swedish-born Christer Larsson's salmon specialties. Brightly colored seating adds another note of playfulness.

was anxious to capture the essence of the rustic American spirit as well. "Our equivalent to the environment where he was raised is a coastal region like the Pacific Northwest," says Haverson, now principal of Haverson Architecture and Design in Greenwich, Conn. "That's how we decided to interpret his vision."

Larsson shrewdly chose to build Christer's on the site of an existing restaurant called Oglio and Olio, which he and financial partner John Trepanier bought and closed down. The selection of an existing restaurant site helped to lower the budget for kitchen equipment, but imposed strict limitations on the designers since the 3,000-sq. ft. floor plan was more or less fixed. "The space presented an architectural problem," admits Haverson. "It consisted of one front room, two back rooms and a long, narrow passageway between the two. How to visually connect everything became very problematic."

The mountain lodge theme lent itself remarkably well to an appropriate design solution, but it was the designers' creativity with a myriad details, guided by Larsson's vision of ambiance, that made Christer's come alive with warmth. "We interpreted the lodge idea so each room would have its own identity," explains Rockwell. "And Christer's



Scandinavian background, filtered through American sensibilities, was our guiding light."

The front room, which showcases a Scandinavian smorgasbord and bar, is decked out in a mosaic of split logs covering the walls and copper fish scales on the ceiling that shimmer like fish swimming in sunlight—leaving no doubt where patrons are and what type of food they can expect. One of Rockwell's more notable inspirations for

Bridging the gap between rustic and elegant

the space is the 40-ft. covered bridge corridor that thematically joins the front rooms to the back and also serves as the kitchen access. "Anticipation builds as you walk through it," says Larsson, adding that patrons busily taking in the decor often have to be reminded to watch their step as they descend into the back rooms.

The first room at the end of the bridge boasts a massive, working stone fireplace and a pitched copper screen ceiling, indicative of the warmth, coziness and intimacy of a mountain hideaway. "A fireplace always does something nice for a room," observes Larsson, who was initially concerned about its placement. "I was afraid everyone would want to sit next to it, but things came together so well that different customers prefer different rooms."



The back room, known as the porch, is particularly popular in summer months. Its tone is set by an aquatic blue floor with stenciled fish and billowing sailcloth above to reflect the coastal origins of the bill of fare. Throughout the entire space, simple yet brightly colored wooden chairs, woodsman plaid upholstery and numerous fish-related accents and details complete the scene. "The decoration is a tribute to the artisan," notes Haverson. "A lot of crafts people put their hands in the project."

"Too many restaurants are perfectly designed," observes Larsson. "I like the idea that this one was not done on a blueprint, but evolved as it went along." He is particularly pleased with the elegant way rustic details were executed. "The fireplace, for example, could have been a big, clunky thing if the stonework had not been so cleverly done," he points out.

Since its completion in November 1993, the 130-seat Christer's has been well poised to take advantage of the business lunch crowd, tourists, local dinner patrons and pretheater diners. Its bustling, midtown location stands in striking contrast to the tranquillity and unpretentious atmosphere within. New York may never take life easily for long, but it does harbor places like Christer's, where a little uncharacteristic peace and quiet are always food for thought.

Project Summary: Christer's

Location: New York, NY. **Total floor area:** 3,000 sq. ft. **No. of floors:** 1. **Total capacity:** 130 guests. **Total cost:** $450,000. **Wallcoverings:** Anya Larkin, available through J. Robert Scott. **Decorative wall finishes:** Modeworks. **Custom features/decorative ceilings:** John Savittieri Furniture. **Carpeting:** Patterson Flynn Martin Manges Carpets. **Decorative floor stencil design and painting:** Julie Lifton-Schwerner. **Lighting:** Lite Lab, custom by Focus Lighting. **Dining chairs:** Terra Verde, Pasanella Co. **Banquettes:** Munrod Interiors. **Upholstery:** Coyuchi, Kravet, Brunschwig & Fils, Gretchen Bellinger. **Fireplace mantle:** Cailie Company. **Decorative accessories:** Terra Verde, Kentucky Antiques, Artco Affiliates, Zona, Argosy. **Client:** Christer Larsson. **Architect/interior designer:** David Rockwell and Jay Haverson, formerly of Haverson/Rockwell Architects; David Rockwell, Jay Haverson, Alice Yui, Andrew Fuston, Eve-Lynn Schoenstein, George Bennett, Michael Gonzaga, design team. **General contractor:** Bronx Builders. **Lighting consultant:** Focus Lighting, Paul Gregory. **Photographer:** Paul Warchol.


Nola's

This Party's Over

There's no end in sight to the good times or the interiors at Nola's Cucina Mexicana in Phoenix, Ariz., thanks to a striking design by Miller Rausch

By Amy Milshtein

Along with an unexpected yet familiar interior, Miller Rausch designed Nola's graphic package including signage (opposite) and menu. Owner Roseanne Schulz's great aunt, Manola, or Nola for short, was a great chef in Mexico whose recipes have found their way into Nola's, her namesake. The restaurant's upscale face attracts a high-caliber clientele who enjoy spending time and money lingering around such areas as the center bar (below).

While patrons gorge on complimentary chips and salsa, a *mariachi* trumpet blares and drinks are poured by an enthusiastic bartender who tops each order off with a south-of-the-border-styled rebel yell, all inside a blinding, fiesta-colored interior. Sounds like a typical night at a Mexican restaurant? Prepare to change gears when entering Phoenix's newest Mexican addition, Nola's, with a subdued yet memorable atmosphere designed by Miller Rausch.

Nola's takes Mexican to a higher level and the locals have responded. On any night, Michael Crichton, Alice Cooper, Erma Bombeck and various NBA stars can be seen munching *banderrillas de torero* and sipping *tequila*. While its enviable location in the high-end Biltmore Fashion Park mall, surrounded by eateries that make up Phoenix's hottest restaurant row helps, Nola's interior, which the designers label Constructivist, must certainly clinch the deal.

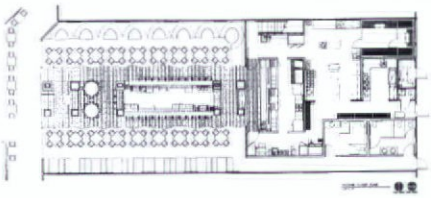
"The owners, Gary and Roseanne Schulz, knew they wanted a center bar and exhibition kitchen, but were vague about the rest of the design," explains Jeffery Rausch, a principal of Miller Rausch. "We decided to translate Mexican icons and materials without being cliché." The result is a warm, intimate interior that feels like it's still being put together, an idea that harks back to the historic Soviet style of the 1920s.

It's also familiar because people from Phoenix know Mexican border town architecture with its steel reinforcing bars jutting into unrealized second stories. Miller Rausch bent these re-bars into arches that span the space. To make sense of four columns that stood in the center of the interior, the designers anchored them to the bar and clad them in a mixture of fiberglass and concrete that mimics stone. "I got the idea from a Frank Lloyd Wright house," remembers Kim Dudley, an associate of Miller Rausch.

Building on the second floor of the Biltmore posed challenges. The first floor held retail space, so avoiding leaks was paramount. "Due to an unfortunate accident," Rausch admits, "the demolition company bought $5,000 worth of Victoria's Secret apparel."

Lingerie mishaps aside, one-month-old Nola's remains well received. "We attract 35 to 55-year-olds who travel 10 to 15 miles to spend $12 for lunch to $25 for dinner," reports owner Gary Schulz. "They stay a long time as well, between one and a half to two hours."

Mañana will just have to be another day, at least at Nola's.





Project Summery: Nola's Cucina Mexicana

Location: Phoenix, AZ. **Total floor area:** 4,709 sq. ft. **No. of floors:** 1. **Total capacity by guests:** 150. **Cost/sq. ft.:** $85. **Paint:** Frazee. **Laminate:** Formica. **Dry wall:** U.S. Gypsum. **Flooring:** Mission Hardwood. **Carpet/carpet tile:** Atlas. **Carpet fiber:** DuPont. **Ceiling:** USG Interiors, Armstrong. **Lighting fixtures:** Kane Schraeder, Translite, Lithonia. **Door hardware:** Schlage. **Custom stone columns:** The Larson Company. **Dining chairs:** Shafer Commercial Seating. **Dining tables:** Custom by Fine Line. **Lounge/cocktail seating:** Shafer Commercial Seating. **Banquette/built-in seating:** Ball Manufacturing. **Upholstery:** Liz Jordon, Architex. **Signage:** custom by Neümarket. **Client:** Gary and Roseanne Schulz. **Architect/interior designer:** Miller Rausch. **Structural engineer:** Douglas Snow Assoc. **Mechanical and electrical engineer:** Baltes Valentino Assoc. **General contractor:** Wespac Construction. **Lighting designer:** Miller Rausch. **Graphic designer:** Neümarket, Dana Veirs. **Furniture dealer:** Transact Commercial Furnishings. **Photographer:** Michael Norton Photography.


PARAGON

Baywatch

Better than California's beaches—or so they say—is the vista of the bays enjoyed by The Paragon Group of Tampa, Fla., in a design by architect Richard Zingale of Urban Studio Associates

By Holly L. Richmond

In three words: 100 North Tampa. Yes, it's an address, but it's also the name of the tallest office structure on Florida's west coast, a 42-story high-rise with 552,000 sq. ft. of leasable space. While the building's name doesn't proclaim much, this is in keeping with the reserved style of its owner, who occupies the top two floors. Paragon Group Inc. is a national real estate development corporation that chose to trim itself and its facilities down to fighting form in relocating its Southeastern headquarters. Assisted by Tampa-based architect Richard Zingale of Urban Studio Associates, Paragon was able to rid itself of visual excess, enhance organizational productivity, increase employee satisfaction—and secure a dazzling view of Hillsborough and Tampa Bays for staff and visitors—in the move.

Although Paragon Group is headquartered in Dallas, its local presence is amply represented by 550 employees. As a prominent real estate developer of office, retail and residential properties, Paragon realized it could not create offices that were simply "plain Jane" even in the austere 1990s. Barring quality and aesthetics from the workplace was definitely not an issue.

In fact, one of the most unique elements in the space, as well as a corporate commitment to employees and community, is the Paragon Collection, an extensive holding of art work that focuses on Florida's visual arts. A corporate mission statement even puts the pledge in writing: "Because we consider our corporate citizenship a privilege, we are committed to the highest possible quality of life, and we believe that the arts make a vital contribution to that quality, enriching both the character of the community and the individual lives of its residents."

Paragon previously occupied 21,000 sq. ft. of office space on the 40th floor of an adjacent building that it constructed and owned in 1985 in partnership with Metropolitan Life Insurance. The space was originally designed as executive offices. Staff additions from 1985-1992 rendered the facility inadequate for the needs of Paragon's employees and evolving business functions.

When construction was completed in July 1992 on 100 North Tampa, a $108-million project developed by Paragon in joint venture with AIG Real Estate Investment & Management Co., the company decided to move its Southeastern headquarters to the building's 41st floor. The transaction itself was no big deal. Lateral moves are fairly routine in corporate America. However, even as the 41st floor was being readied, the staff kept growing. One floor would not be nearly enough.

To the credit of design firm and client alike, nobody missed a beat as the program

The elevator lobby (opposite) at Paragon's Southeastern headquarters presents a dramatic first impression to visitors. Blue light creates a daylight effect, design elements such as dormers and exterior wall fenestrations are repeated to reinforce congruity within the two-story space and a neo-classical, deep-pile carpet sets an uncommon stage for classical art displayed throughout the lobby. Elsewhere, glass front walls (below) allow daylight to permeate the interior of open offices as well as the reception area, while geometric designs borrowed from the building add dimension to the transitionally detailed space.



expanded. "Urban Studio Associates was responsible for space planning in these two buildings, so we asked them to design a space capable of accommodating 69 employees and our extensive art collection," explains Hal Flowers, vice president of commercial operations at Paragon. "They did an incredible job. The 42nd floor was basically an attic and never intended to be used as office space. Now it's gorgeous, and everyone wants an office there."

In addition to accommodating staff in its regional accounting, residential and commercial divisions, the new facility would create more efficient adjacencies, provide an open atmosphere, maintain a corporate image commensurate with the economic attitudes of the 1990s, showcase the Paragon Collection and emphasize architectural details used in the building's construction. Richard Zingale, principal architect on the project for Urban Studio Associates, sums it up by saying, "Paragon needed to establish a leaner, trimmer and more consolidated operation. Also, the former offices were opulent in the 1980s manner with large private offices, and Paragon executives were anxious to foster a sense of equality based on teamwork."

The most spectacular aspect of the 42nd floor build-out is obviously the view its lofty elevation affords the offices—which goes a long way towards overcoming a tight core-to-exterior-wall dimension, a low ceiling height of only 9 ft. and the addition of a staircase connecting the two floors that rises 16 ft.-plus in relatively limited space. Zingale and his team met with Flowers and other representatives from Paragon approximately three times a week throughout the project, which took 10 weeks from start to finish. How Paragon would appear visually was deliberately fashioned at every step along the way.

First impressions being what they are, the project team chose to create a memorable, gallery-like elevator lobby to receive visitors and display two large murals by Richard Haas as well as other pieces in the collection. "We choose a neutral background palette for the walls and carpet that would accommodate Paragon's existing furniture and subtly complement the art," remarks Mary Kay Reder, interior designer for the project with Urban Studio Associates. "The checkerboard deep-pile carpet in the lobby gives the space a neoclassical character as opposed to the previous space's traditional design."

To enhance teamwork and productivity, the designers have positioned the conference rooms with glass fronts at each end of the 41st floor. Adjacent to these rooms are open office areas that are outfitted with pane and porthole windows repeated from the building's exterior details to let daylight permeate the deeper sections of the floor. A large portion of the space is divided into private offices, 34 in all with 40 cubicles for support and administrative staff, which are located around the perimeter of the 41st floor. The long (130 ft.) corridors that result from the private offices are broken with five 8-ft. long panels that reinforce the museum-like ambiance of the elevator lobby.

Getting Paragon's existing furniture to fit and function properly in the newly downsized offices has been harder to accomplish than many visitors may appreciate. (Not investing any money in new furniture was part of Paragon's real estate strategy from the start.) Paragon's solution called for careful mea-



At each end of Paragon's 41st floor are large conference rooms with glass fronts (below) adjacent to casual, interactive areas designed for staff use. Floors 41 and 42 are connected by a staircase (opposite, top) rising 16 ft. under a ceiling that appears to be a large skylight, but is actually illuminated with a blue light source similar to that used in the elevator lobby. A large mural and other colorful art make climbing up the stairs an enjoyable experience. Once on the top floor (opposite, bottom), visitors can turn their attention to the 15-ft.-high triangular windows—and the commanding view of Tampa.

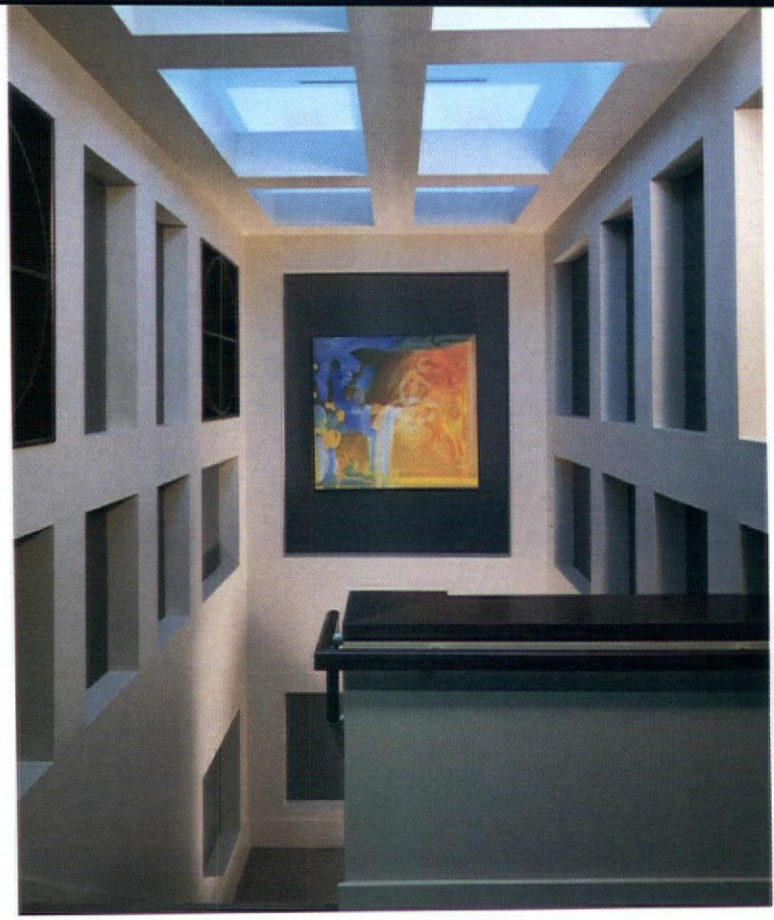
You can almost get a sunburn working indoors—on the 42nd floor

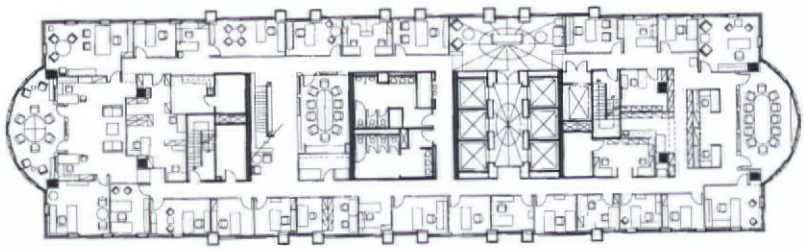
surements and more than a few experimental furniture plans. "We did a lot of trial and error," chuckles Flowers, "trading desks, chairs and files between people's offices."

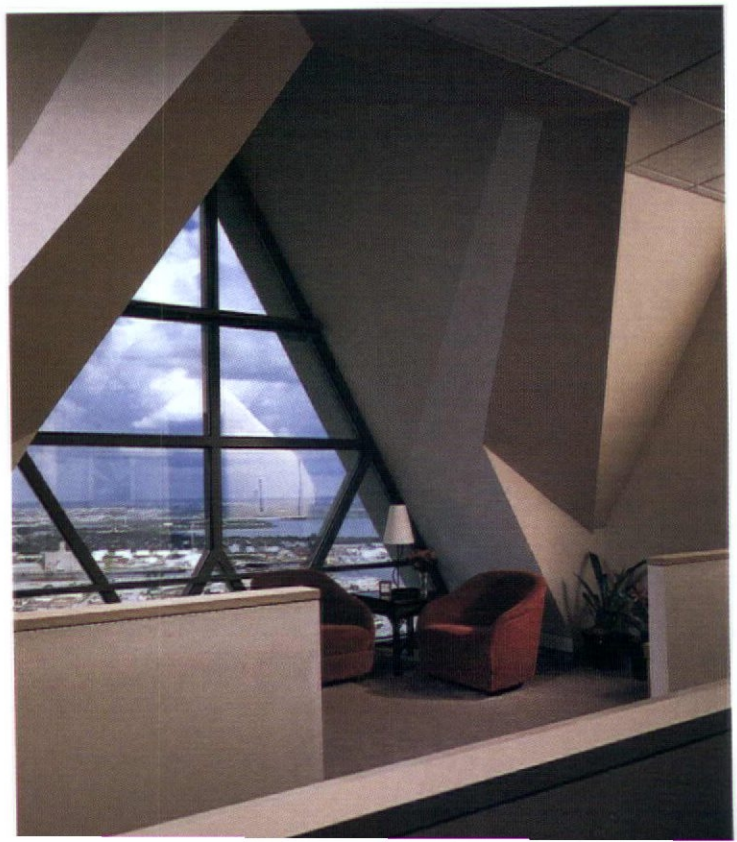
There is nothing casual about the placement of the art either, according to Margo C. Eure, director of special services for Paragon Group, who was responsible for placing and hanging the collection in the new space. "The Paragon Group Inc. is so proud of its collection and being able to share it with employees and visitors has made it even more meaningful," says Eure. "Placing the artwork, as well as hanging any personal pictures the staff wanted in their offices, was truly a labor of love for me."

If not engaged in their work or gazing out the eight 15-ft.-high triangular windows, four on either side of the building on the 42nd floor, employees can make use of the mail room, two conference rooms, a kitchen, and numerous 42nd floor lounge areas. While many projects involving downsizing and the loss of private office space are usually followed by a painful adjustment time for employees, such has not been the case for Paragon. "Everyone has been so receptive to the space," Flowers comments. "I think it's partly because it is so striking—with unusual windows and creative lighting." Adds Zingale, "Being perched on top of Tampa's tallest structure, I believe we created an interior that draws its strength from the geometry of the building itself."

Is having this wonderful view of the bays and beaches a teaser for Paragon employees gazing out during their working hours? Perhaps this doesn't compare to being at the beach. Then again, there's no chance of sunburn from 9 to 5.







Project Summary: Paragon Group Inc.

Location: Tampa, FL. **Total floor area:** 24,000 sq. ft. **No. of floors:** 2. **Average floor size:** 12,000 sq. ft. **Total staff size:** 69. **Wallcovering:** DesignTex. **Paint:** Devoe. **Laminate:** Nevamar. **Flooring:** Armstrong, Stonetex. **Carpet/carpet tile:** Bentley. **Carpet fiber:** DuPont. **Ceiling:** Armstrong, Prelude. **Lighting:** Lightolier, Metalux. **Door hardware:** Schlage. **Glass:** Metropolitan Glass. **Window frames:** AWS Carpenter Contractors. **Window treatment:** Levolor. **Railings:** AWS Carpenter Contractors. **Work stations and work station seating:** existing. **Lounge seating:** existing. **Tables:** existing. **Shelving, architectural woodworking and cabinetmaking:** AWS Carpenter Contractors. **Elevators:** Montgomery. **HVAC:** Trane. **Fire safety:** Cerberus Pyrotronics. **Security:** Schlage, Westinghouse. **Building management system:** Sims, Sachs Energy Management System. **Plumbing fixtures:** Briggs. **Client:** The Paragon Group. **Architect:** Urban Studio Associates. **Structural engineer:** Dixon & Miller Engineers Inc. **Mechanical and electrical engineer:** Brady & Anglin. **General contractor:** Paragon Property Services Inc. **Lighting designer:** Urban Studio Associates. **Photographer:** George Cott, Chroma Inc.

Chocolate Heaven

There's a good chance you can't pass by Godiva Chocolatier's flagship store in New York, designed by Cato Gobé & Associates, without stopping

By Roger Yee



My kingdom for a bonbon: The newly remodeled flagship store of Godiva Chocolatier at 701 Fifth Avenue in New York City takes the legendary confectioner from the museum-like presentations of its premium chocolate, coffee and cocoa that once characterized its image to elegant but accessible displays that customers invariably want to touch–and take home. The indoor entrance (opposite) from the landmark St. Regis Hotel leads customers to a long, narrow, two-level space (above) with custom display fixtures and lighting fixtures by Cato Gobé beneath a splendid, existing vaulted ceiling.

All chocolate is not created equal—as Hernando Cortéz may have sensed when he brought *cacao* beans from Mexico to Spain in 1528. A 1.45-ounce bar of milk chocolate with almonds from Hershey Foods, the leading confectioner in the United States, can satisfy most commonplace cravings for about $.50 or $5.52 a pound. On the other hand, a 1-pound Gold Ballotin of assorted chocolates from Godiva Chocolatier should transport the most demanding connoisseur into ecstasy for $27.00. Joseph Draps established Godiva Chocolatier in 1926 as a premium *chocolatier* in Brussels, Belgium, and the ongoing success of his strategy can be seen in Godiva's exquisitely remodeled American flagship store at 701 Fifth Avenue in New York, designed by Cato Gobé & Associates.

How does a confectioner persuade the public to indulge in luxury priced bonbons made from Ivory Coast cocoa beans, sugar, butter, heavy cream and such exotic ingredients as Turkish filbert butter, cashew mousse, hazelnut praline and mandarin oranges in pragmatic times like these? The problem actually goes beyond confectionery art. Not only must the chocolate be a superior product surrounded by appropriate packaging, it must also be seen in an elegant retail setting that recalls its Belgian heritage and sustains a discernible but not intimidating aloofness—a delicate balance for a boutique business owned by a $6.6-billion food conglomerate, Camden, N.J.-based Campbell Soup.

Having beguiled Americans for nearly three decades with extremely rich and quintessentially Belgian confectioneries—Belgians being among the most enthusiastic consumers of chocolate anywhere along with the British, Swiss and Americans—Godiva has already become something of a household name, at least in upper-middle income communities. "Godiva Chocolatier pioneered the concept of superpremium chocolate in America in 1966," notes Katherine B. Green, vice president and general manager of the company's retail division as well as the officer who supervised the remodeling effort. "Our first U.S. boutique, which we opened on Fifth Avenue in New York in 1972, completed the process by exposing Americans to the Godiva approach to selling fine chocolates."

Not surprisingly, the Godiva approach in America grew out of the unique retail environment in the original Brussels shop, where a well-trained sales staff personally waits on customers and hand picks customized assortments for them to this day. Since Godiva chocolates were treated as edible jewels, they were respectfully stored within tall brass and glass vitrines. This made them appear simultaneously elegant, delectable and out of reach, a situation affluent American customers could happily accept in the status-hungry 1970s and 1980s.


GODIVA
Chocolatier
GODIVA
Chocolatier



Display fixtures such as this example (above) in the Art Nouveau Godiva store designed by Cato Gobé are refrigerated much as supermarket cases are, with air flowing over shelves to a return vent below so that chocolate, coffee and cocoa can be kept open to customers without melting or otherwise spoiling. In addition, the breakfront unit has a pull-out ledge for preparing gift baskets or gift wrapping purchases as well as storage below the counter for paper and boxes. Seen from Fifth Avenue, the storefront (opposite) is a gift box in itself.

But the world outside the windows of Godiva's 116 U.S. boutiques has changed perceptibly in the 1990s. Affluent drivers feel no shame arriving at the country club or the opera in a Ford Explorer or Jeep Grand Cherokee. Friday dress-down days at the office are officially sanctioned by such toney clothiers as Brooks Brothers with its "Fridaywear" shirts, and the shimmering glass cases with the arching fronts in which Godiva has long displayed individual pieces and boxed assortments now look more like icy walls than inviting windows. When David

Concocting a store design to "taste good to your eyes"

L. Albright became president of Godiva in 1990, he promptly remarked that he wanted to see the stores "warmed up."

Albright's colleagues were not exactly enthralled with his suggestion at first, particularly in light of Godiva's established track record. Their stoic skepticism yielded to passionate enthusiasm, however, once a management team of marketing, merchandising, operations and construction executives, store managers, regional managers and even wholesale business representatives sat down with Green to examine Godiva's retail business in detail. What might have been little more than a cosmetic touch-up of the wholly company-owned U.S. stores (there are both company stores and franchises in Europe, Asia and Latin America) would develop into a major overhaul.

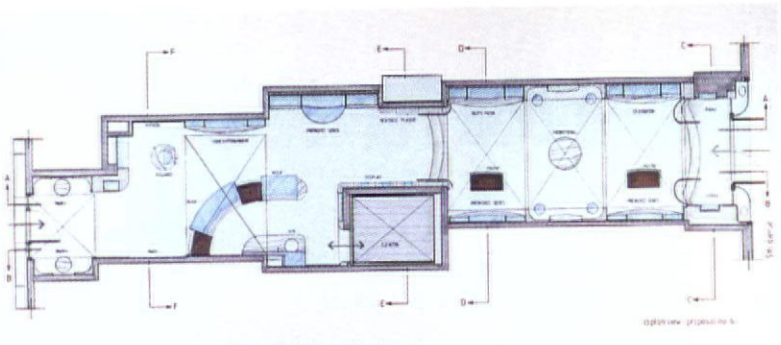
"We considered what qualities we liked in retail settings that would appeal to our customer," Green recalls, "who is typically a woman aged 35-50, college educated, professional, urban and affluent. Then we asked what we could do to instill these same qualities in our stores."

Management discussions went well beyond the selection of colors and finishes to explore more effective ways to relate to the customer. The focus of the inquiry centered on what a Godiva store should look like, and how it would function. "When we realized we were on the eve of making significant changes," Green says, "everyone became very excited."

Cato Gobé, a retail design firm with major offices in New York and Paris serving such formidable clients as Estée Lauder, Victoria's Secret, Lancôme, Kodak and Drexel Heritage, was asked to translate the emerging marketing strategy into a winning prototype store design. Its project team, which included Kenneth Hirst, partner and creative director for industrial design and retail environments, Wendy Hald, retail director, Cheryl Kenney, associate retail director, and Kyla Lange, project manager, proceeded to analyze the nature of chocolate through a series of visual studies, employing a proprietary methodology Cato Gobé calls SENSE, or "Sensory Exploration and Need States Evaluation." Even the likes of Mars, Nestlé, Suchard, Cadbury and Hershey, the world's biggest confectioners, would have enjoyed Cato Gobé's findings.

"Chocolate has a variety of personalities that Godiva has been able to exploit," Hald explains. "There's the craftsmanship of chocolate molds and the artistry of creating truffles. There's historic Europe, which for Godiva includes the Belgium of Art Nouveau—an art that even resembles melting chocolate in its sensuous forms. There's playfulness and celebration too."

Out of Cato Gobé's studies came such tactics as making the environment "taste good to the eyes" with soft, sensual elements and open shelves rather than enclosed cases, emphasizing Godiva's aesthetic heritage by adopting the Art Nouveau style of Belgium, and making highly visible such opportunities for in-store activities as hand dipping fruit into chocolate (which releases its seductive fragrance only when it melts, between 75-80°), preparing gift baskets and gift wrapping purchases. "We knew



Godiva had to have a different feel to its environment," Hald notes. "Customers would feel encouraged rather than intimidated about buying a little luxury for themselves. Visiting a Godiva store would have to become a spontaneous idea rather than a deliberate occasion."

Only one glass case would remain in the new scheme to hold individual chocolates for sale, beneath a flattened and lowered countertop where customers could write checks or charges. It would be flanked by numerous open fixtures, such as refrigerated cases resembling Art Nouveau breakfronts with pull-out ledges and below-counter storage for wrapping paper and boxes, a Hilliard or specially designed counter for chocolate dipping, and a variety of tables and étagères, including a display table set prominently in the doorways of most of the 500- to 900-sq. ft. stores so shoppers could easily come inside to touch the merchandise. The fixtures would be constructed as lovingly as Godiva's chocolates and packaging, using such fine materials as cherry wood, wrought iron, marble and gold leaf to recreate the Art Nouveau style.

The first test of the new prototype came in December 1992 at the Woodfield shopping center in suburban Chicago, followed by a second roll-out in May 1993 at the Roosevelt Field shopping center in suburban New York. While the results would prove spectacular—transactions shoot up 20-30% in year-to-year comparisons whenever the new format goes in—Godiva held its breath on the fateful day of the debut, December 4, 1992. "Everyone knew that the concept was theoretically correct," Green remembers. "But we all wondered: Would it really work? Retailers have to build an actual store to find out."

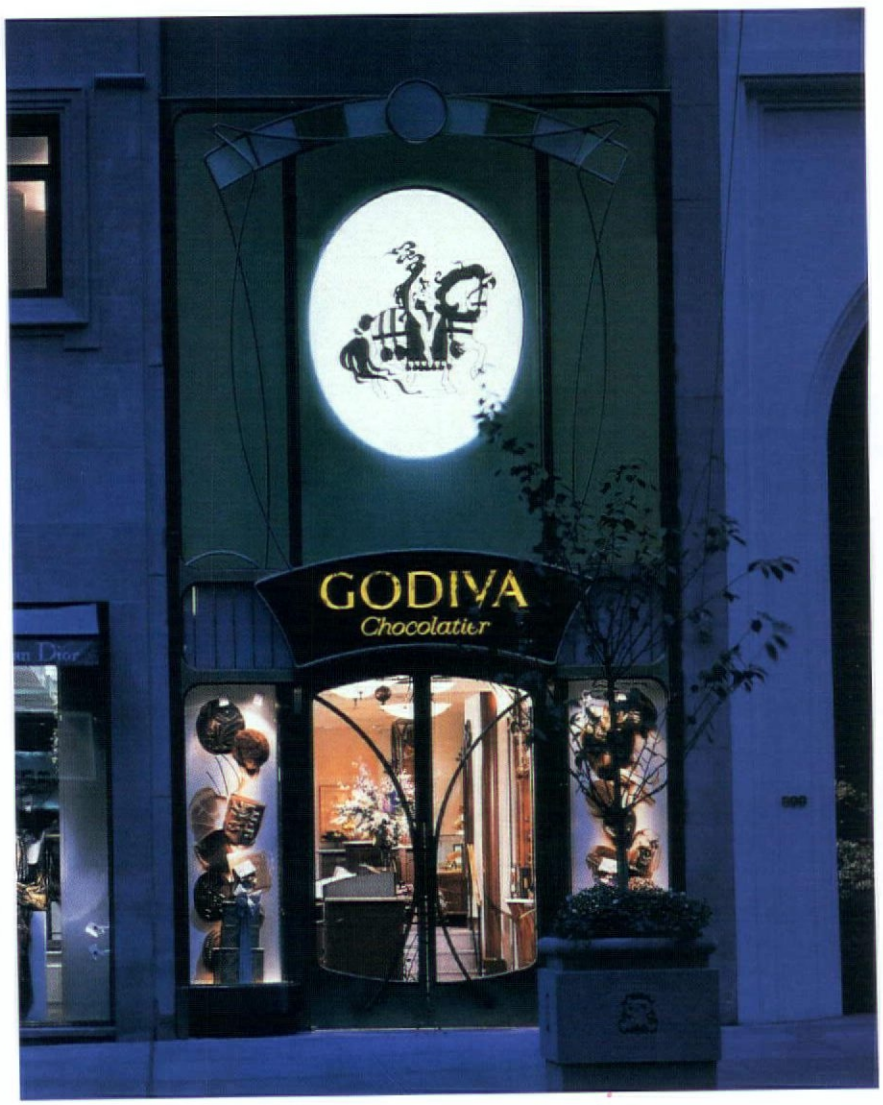
Godiva's 23-year-old flagship store, which reopened for business in June 1994, resembles the prototype in most respects except for modifications needed to accommodate its unique location, inside the landmark St. Regis Hotel. Although the narrow space forced Cato Gobé to create numerous custom store fixtures and lighting fixtures, there were such dividends as an existing vaulted ceiling to give the store its special ambiance. The many special details have paid off handsomely, so that 701 Fifth Avenue, a revered New York institution and tourist attraction, retains its distinction as the biggest sales unit in the company.

More of Cato Gobé's Art Nouveau confectioneries are on their way as Godiva remodels existing locations and opens new ones. "It was a phenomenon to me as a retailer—what a difference a new store design could make," admits Katherine Green. "But make no mistake. The new Godiva works."

Chocoholics around the globe can inhale a sigh of relief.

Project Summary: Godiva Chocolatier

Location: New York, NY. **Total floor area:** 800 sq. ft. **No. of floors:** 1. **Paint:** Benjamin Moore. **Mosaic tile flooring:** Corcoran Marble. **Wood flooring:** Permagrain. **Ornamental metal:** M. Lavine Design Workshop. **Custom lighting fixtures:** Jerrystyle. **Recessed and display lighting:** Lightolier, Modular/Continental. **Storefront:** A-Val. **Architectural woodworking and cabinetmaking:** Friel Bernheim. **Exterior signage:** A-Val. **Exterior hardware:** A-Val. **Mural:** Jean Blackburn. **Client:** Godiva Chocolatier Inc. **Architect:** Jon Greenberg Assoc. **Interior designer:** Cato Gobé & Assoc. **Structural engineer:** Valerio Assoc. **Mechanical and electrical engineer:** HHF Design Consulting. **Electrical contractor:** Bigman Bros. **General contractor:** CDS Mestel Construction Corp. **Photographer:** Andrew Bordwin.



The Design Business Outlook For 1995

Markets for design services will keep many architects and interior designers employed in 1995—if they can think and act like their hard-to-pin-down clients

By the Editors of Contract Design

Within a year of the catastrophic explosion on May 18, 1980, that blew away the peak of Mt. St. Helens in the state of Washington, new plant life could be seen blossoming on the volcano's devastated slopes. Nature isn't the only optimist around. Only a year after the U.S. real estate industry began its much delayed and painful recovery from the overbuilding of the late 1980s and the recession of 1990-1991, investors disillusioned with stocks and bonds saw new hope in the gradually firming market fundamentals of real estate and rushed in with capital to snap up shares in real estate investment trusts (REITs). Prices tumbled between June and November only to have Wall Street see the depressed REITs in December as "value" buys. The real danger, as architects and interior designers must realize, is for the financial euphoria to set off a new round of speculative investing and unwarranted development.

The annual report by Equitable Real Estate Investment Management and Real Estate Research Corporation, *Emerging Trends in Real Estate: 1995* puts the matter bluntly: "Real estate is on the mend. What's been surprising, or unnerving, is the renewed flow of capital into the marketplace. It's comforting to know that our interviewees predict real estate will outperform stocks and bonds through the remainder of the decade. But reality argues that opportunities to make good investments are more limited than the demand...."

Certainly no one criticizes the way market fundamentals improved over the last year. Rather than resort to financial hocus pocus, the economy combined a cautious rise in demand for space, an almost total absence of new development, a write-down and disposal of properties to improve returns and a dedication of resources to remodeling, repositioning or refinancing troubled real estate to do their slow, patient, remedial work. As Wall Street perceives real estate in 1995, the market has taken its hits and has nowhere to go but up.

But the cost of market discipline was enormous. Capital losses for real estate since the market peaks of the late 1980s and early 1990s as tracked by the National Council of Real Estate Investment Fiduciaries and the Frank Russell Company should put the fear of God in any neophyte real estate investor: apartments, 13.8% down from the third quarter of 1988; retail, 20.7% down from the second quarter of 1990; industrial-warehouse, 30.2% down from the fourth quarter of 1989; industrial-R&D, 40.1% down from the fourth quarter of 1985; and offices, 53.5% down from the fourth quarter of 1985. Total capital loss in commercial property amounts to 34.2% since peaking in the fourth quarter of 1985.

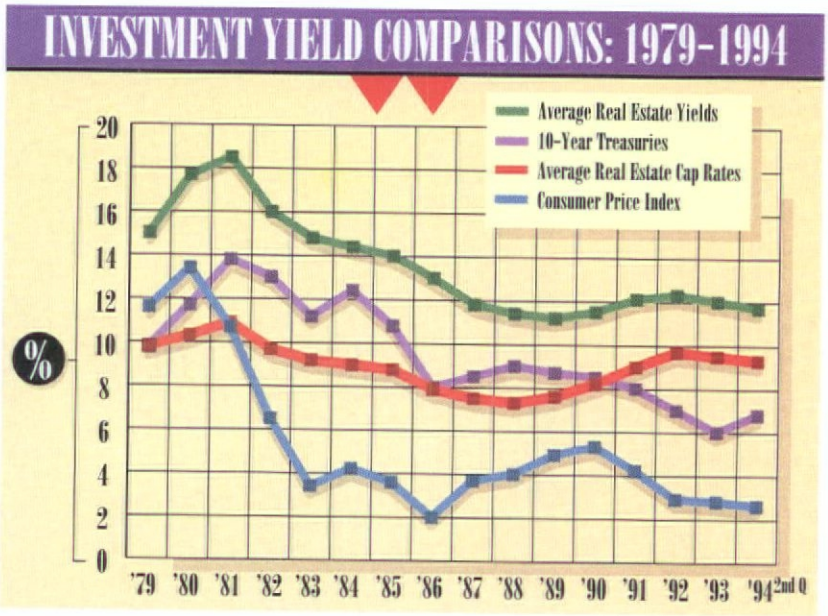
Unfortunately, history has a fatalistic penchant for repeating itself. Investors are currently so eager for apartments and warehouses that real estate professionals predict with some alarm that these property types will rise in value another 4.0% and 3.9% respectively in 1995, after registering gains of 7.8% and 2.5% in 1994. Real estate veterans suggest that the next areas of intensifying investment activity when these two categories cool off could be suburban offices, gaining an estimated 5.3% in value in 1995 after picking up just 0.9% in 1994; hotels, adding up to 6.6% in 1995 after rising 4.3% in 1994; and selected downtown offices, increasing better than the 1.7% that the group is expected to post in 1995 after losing 3.7% in 1994. Vitality should be good in retail too, with anticipated increases in value for 1995 of 2.8% for regional malls, 2.6% for power centers and 2.2% for other properties..

Where will all the activity be taking place? The Sunbelt will continue to garner a growing share of the nation's population and jobs. On the other hand, real estate professionals see sharply diverging destinies for so-called "24-hour" cities, endowed with vibrant residential and retail cores and good infrastructure alongside healthy office districts, and "9-to-5" cities, which are mainly older office districts whose vitality is steadily ebbing away. The fact that the central business district (CBD) of a community such as Atlanta may be a struggling, 9-to-5 city while Buckhead, its 24-hour satellite city, flourishes in the suburbs is nothing new. What is cause for grave concern, however, is the dire condition of many a 9-to-5 city in the 1990s.

"The nation's poor have been concentrated disproportionately in cities," comments George R. Puskar, chairman and CEO of Equitable Real Estate Investment Management. "In fact, more than 40% of Americans below the poverty line live in central cities, according to the 1990 census. Remember Appalachia? Today it's Detroit, south central L.A., or south-side Atlanta. No major city is escaping poverty's fallout, and more mature suburban areas haven't been immune either. Demographic projections suggest that urban poverty could grow alarmingly in the next century. Sadly, America will keep ignoring it as long as possible."

Regardless of how the nation's architects and interior designers view 1995, there will be work ahead to do. Unfortunately, the commissions are likely to be as contested as before. There are still too many design firms chasing too few clients to permit fees to soar and unemployment to tumble. Nevertheless, the recovery should remain on course.

Happy 1995.



OFFICES

Designing offices for clients who can't see past five years

Santa Claus left valuable gifts for many U.S. workers this Christmas: new jobs for 1995. A survey by Manpower Inc., a major temporary employment agency, indicates that first quarter hiring by corporate America in 1995 will be at its highest level since 1989. Why not? America is widening its lead in the productivity race with Japan and Germany as a high quality, low cost provider of sophisticated goods and services—good enough to make Toyotas and BMWs in the States—and has won back market share in such key industries as automobiles, machine tools, steel and computer chips. At 5.6%, unemployment has reached a four-year low. All this should make for a healthier office market in 1995. So why do all the office parties for the new recruits sound so muted?

One reason may be that corporate downsizing is not over, even at companies posting record profits. A recent study by the American Management Association reveals that businesses are promptly discarding anything that fails to give them a competitive advantage. A consequence of this endless self-appraisal is that corporate America will dismiss personnel in good times and bad. The criterion: Whose qualifications or talents add value to the organization?

With the ratio of office space to office worker at 286 sq. ft. in central business district (CBD) facilities and 305 sq. ft. in suburban facilities, based on the latest findings of the Building Owners and Managers Association International (BOMA), employers remain reluctant to expand payrolls or rents. Uncertainty about the economy and the agenda of a Republican Congress is probably as responsible for this short-term focus as is determination to control overhead. "The ability of corporations to predict their own future has been dramatically curtailed," says Thomas McChesney, senior vice president of Grubb & Ellis in Pittsburgh and president of BOMA. "Many corporations can't tell what their space needs will be in five years. The five-year lease or 10-year lease with a five-year escape clause is replacing many 10-year leases."

What cost controls does business have besides squeezing more people into less space? Building offices more quickly and economically would help. "Business must find a way to streamline this cumbersome process of design and construction," says William Gregory, CFM, manager, corporate facilities management of Kennametal and president of the International Facility Management Association (IFMA). "Most manufacturers have found better ways to assemble things. Why can't furniture makers do the same? And why are designers still fighting with dealers and contractors over who's in charge?"

When a project is large-scale, big-budget and complex, Gregory retains a designer. If not, a dealer will do. Designers may find his words worth pondering. "You have to know where you need professional design services," he maintains. "If you just need 12 new work stations, a dealer is good enough."

Relocating an office from a larger and costlier metropolitan area to a smaller one is another way to economize. "Technology enables you to leave a major CBD without cutting yourself off from the world," says Anthony Downs, a senior fellow of the Brookings Institution. "You can reduce the cost of doing business, enjoy a higher quality of life and send your kids to better schools without skipping a beat in business."

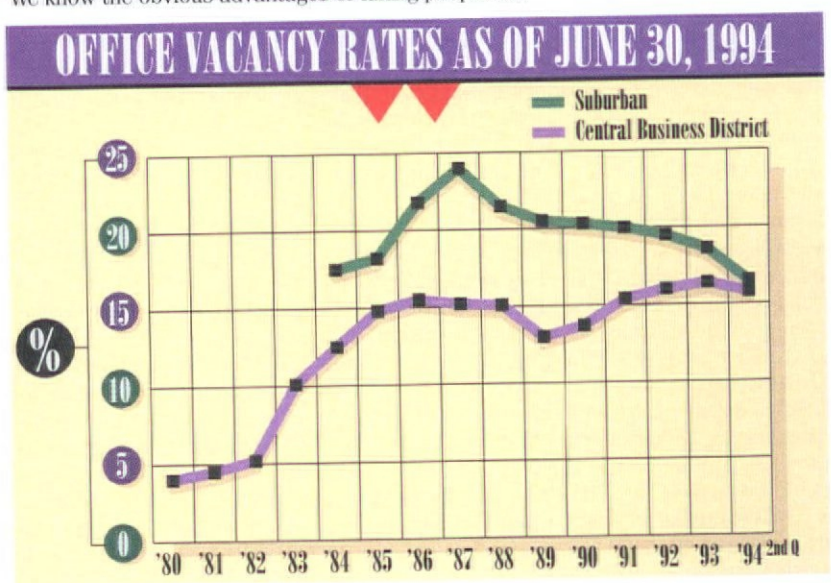
That doesn't mean every "edge city" in the Sunbelt or West will prosper at the expense of every CBD in the Northeast or Midwest, Downs warns. The Sunbelt continues to be the center of population and job growth for the nation. Yet businesses are becoming a lot more savvy about the locations they choose.

"The strongest office markets for the future will be '24-hour' cities," says Kenneth P. Riggs, Jr., president and CEO of Real Estate Research Corporation. "We're talking about both CBDs and suburban communities with attractive housing stock, extensive transportation networks, cultural institutions and entertainment facilities as well as strong commercial cores. The outlook for communities with only a '9-to-5' life is poor."

Even those office workers staying put are being scrutinized for economies. "The dynamics of office space usage has business re-examining the way fixed assets are deployed," admits Richard B. Cooper, Jr., CFM, manager, property administration of Yellow Freight System and incoming president of IFMA. "Many companies want to know the return on investment from their real estate. In the midst of downsizing, re-engineering and technological advances, they're asking who needs offices and why?"

It's not clear yet that the much-touted "alternative offices" are a panacea for corporate America. "I hear about the social concerns of hoteling, satellite offices and telecommuting over and over," notes Gregory. "We know the obvious advantages of taking people out of the office. Companies save rent, and mothers with young children like working at home. But we don't know the full impact. Will ambitious individuals feel they're cut out of the loop? What will happen to your morale? Is an OSHA inspector going to your employees' homes to check for carpal tunnel syndrome?"

This much can be said: Economic expansion still favors the office market. Vacancy rates as reported by real estate brokerage Cushman & Wakefield reached historic lows in suburban office markets in the third quarter of 1994, averaging 17.3%, while those for CBDs declined to an average of 17.7%, trends expected to continue in 1995. Such office centers as Wash-



Sources: Investment Yield Comparisons: 1979-1994 (opposite), Real Estate Research Corporation; Office Vacancy Rates as of June 30, 1994 (below), CB Commercial.

ington, D.C., suburban Atlanta, Denver, Las Vegas, suburban Dallas, the San Francisco peninsula, Boston and midtown New York should see rising activity as businesses continue to sign leases, but new office development is still a good three years or more away.

If steady, moderate growth in the 1995 office market worries designers who were hoping for more, they should know that industry experts still think offices have an important role to play in the digital age. "We just can't step out of offices permanently," Yellow Freight's Dick Cooper insists. Say that again, Dick.

RETAIL

Shoppers want better deals—and someone better scramble to design them

Reports of the demise of the retail world are premature. By adhering to a strategy in tune with 21st-century consumers, the industry is defying past reports that predicted a going-out-of-business rate of 50-75% of existing stores. Retailers in 1995 and beyond will restructure, increase communication with customers and vendors, and expand globally to survive a fickle economy and consumer habits. According to the *U.S. Industrial Outlook* from the U.S. Department of Commerce, downsizing and consolidation, merchandise changes, increased customer service and the use of advanced technology will guide retail into 1995.

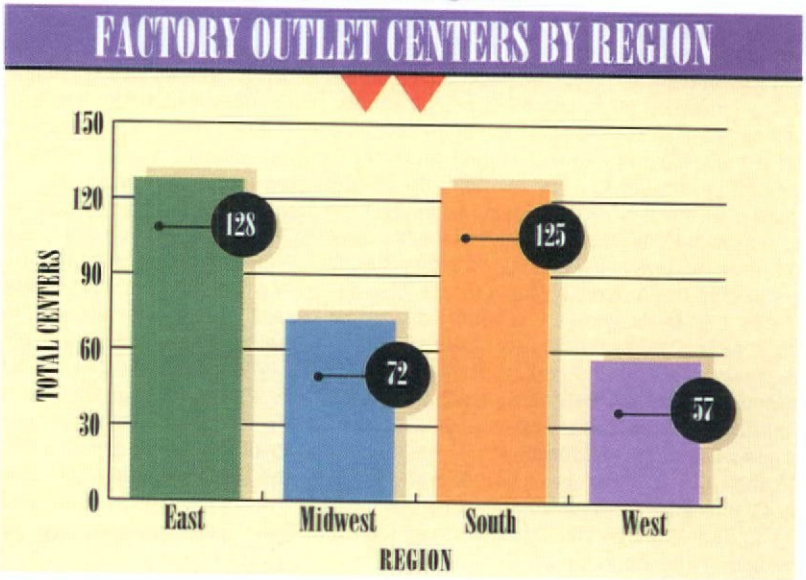
Although consumers feel more optimistic about their personal finances than in the last four years, they still face higher interest rates—thanks to a prime rate that has climbed to 8.5%—and will spend money selectively. To woo them, retailers are creating a relaxed and comfortable shopping experience that keeps them entertained. "The two things retailers should think about are simplicity and entertainment," says Kenneth Walker, FAIA, a retail consultant at Retail Options Inc. in New York.

Personalizing the shopping experience is paradoxically leading to a downsizing of superstores while economic power is being diffused to small individual operations. "There are more entrepreneurs than ever, and working small scale will offer more opportunities," Walker comments. In fact, a recent Dun & Bradstreet analysis reveals increasing growth among both small-sized retail operations and $100-million-plus companies. Establishments with less than $1 million in sales rose by 15% to 775,000, while the giants grew by 20% to 3,600 in 1989-1993. Mid-size retailers with $1-100 million in sales are being outdone by rivals bigger and smaller.

Developing a personal touch is also becoming a key to retail success. To compete with the little guys, for example, bigger businesses are pampering customers with personalized service. Hence, one retail format is squaring off against another. Makeovers and conversions of strip shopping centers into intimate village-like complexes are being met by an upsurge in new factory outlets or power centers boasting an average of 250,000-500,000 sq. ft. of GLA for two or three high-volume, big-name discount stores or self-service specialty stores. Other retail developers are keeping pace by focusing on expansion and renovation of already existing centers as they have since 1990. Even department stores are holding onto market share and profits through mergers, tight operations, shrewd merchandising and store brands. But the flurry of activity shouldn't fool anyone. The steady building of new shopping centers as in the '60s and '70s has come to a virtual standstill.

"Most construction will be renovation and expansion," declares Mark Schoifet, a spokes person for the International Council of Shopping Centers. "New malls won't be built as in the past." According to the National Research Bureau, the greatest increase in market activity will be in power centers and factory outlets in the metropolitan areas of the East and South.

Retailers themselves have had to respond quickly and accurately to the fickle consumer of the 1990s, where shoppers have little time and patience, and will do anything to avoid long lines and large-scale



stores lacking personal attention. Catalogue merchants like J. Crew and L.L. Bean and cable operators such as Home Shopping Network and QVC report business is booming, and "storeless shopping" has become one of the biggest challenges for retailers. Home shopping accounts for only 5% of retail sales now, but industry experts expect that figure to grow. Of course, retailers aren't standing still either, as they try to provide faster and more convenient service with their own catalogues and experiments in "electronic retailing," including orders via facsimile, item searches through computer data, interactive media and electronic systems that share information with vendors, scan sales and inventory and implement automated stock replenishment.

Retailers still depend on the weeks between Thanksgiving and Christmas for more than half of their annual profits. Did the Grinch steal 1994's sales? The National Retail Federation predicted holiday sales would climb 6% to more than $424 billion, while the *Washington Times* reported that the average shopper would spend at least $700 on gifts.

Many retailers will also look to international ventures for economic vitality—not just as sources for goods but also for potential store sites. *Women's Wear Daily* reports that there will be rapidly growing opportunities for U.S.-based retailers in Southeast Asia, South America and Eastern Europe, the fastest growing economies with the fastest growing middle class in the world. Sounds far-fetched? Families wait up to two hours for parking spaces at the 16 Japanese outlets of Toys "R" Us, which plans to open 10 more in 1995.

HOTELS

Should hotel designers be optimistic now that travel and occupancy are up?

"We're experiencing the brightest economic formula we could hope for," summarizes Ken Hine, president and CEO of the American Hotel and Motel Association. "Supply and demand are coming into relative balance. It's not perfect, but it's getting better." At the International Hotel/Motel and Restaurant Show in New York last November, Hine was delighted at the industry's sense of optimism about 1995. Hotel owners and managers, architects and designers, investors and lenders report a resurgence in growth and vitality in the hospitality industry.

While hotels have not yet reached an annual occupancy rate of 70%, the rate at which a hotel breaks even, the gap between supply and demand is slowly narrowing. In August 1994, monthly occupancy soared to the highest level since 1987, reaching 74.2%, a 2.8% increase over 1993. Room supply is growing at a rate of 1.3% while room demand is currently reaching 4.1%. The supply and demand forecast from Smith Travel Research for occupancy between 1994-1998 is 1.2% increase in supply and 4.4% increase in demand.

Can hotel investors trust the reports? Look what the building boom of the late 1980s did to balance sheets in the early 1990s, when room supply grew at an annual rate of 2.5%, and demand increased only 1.3%. Richard Swig remarks in *Concierge*, an Ernst & Young report, "There are new motivated buyers who are taking an investment return approach based on historical property track records. This is in direct contrast to the 'crystal ball' direction of mythical forecasting, which was the Achilles' heel of the 1980s." No more sugar coated forecasts of revenue or lofty projections of appreciation—at least for now.

A key factor in industry recovery is specialization. How can a hotel have the greatest impact on its market? The answers encompass location, technology, type of guest, level of service, restaurant options and more. "Determining a precise target market is critical to running a successful hotel today," says Roger G. Hill II, president of Gettys Group in Chicago. "No two travelers are alike and hoteliers have to recognize this and cater to the individual as much as possible, whether that means the availability of a fax machine, exercise equipment or Broadway show tickets for a family of five."

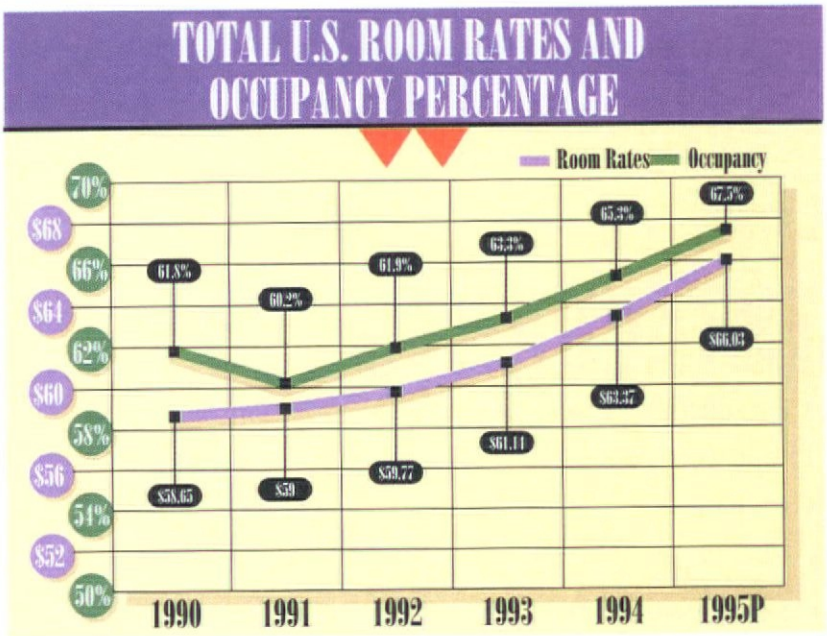
Hoteliers are conducting numerous research studies to pinpoint their areas of profitability and loss before making investments and cutbacks. "From an investment standpoint, I'm noticing capital and lenders for limited-service hotels, especially the extended-stay market," states Keith Barket, senior vice president of Amerimar Enterprises Inc., a real estate management investment company. "From an operational standpoint, I'm seeing a continuing effort to reduce losses in food and beverage services by leasing restaurants to outside operators."

The result of this economic rigor is an increase in hotel occupancy by 2.9% in 1993 to 62.3%, the largest increase since 1979. Along with increased demand and improved operating margins, capitalization rates have fallen from 12%-14% to a current range of 10.5%-12%. In an ironic reversal of the 1980s, some buyers are seizing these opportunities to return to the hotel market with all-cash transactions, while hotel management companies and chains are participating in hotel transactions by acquiring equity positions in the hotels they operate.

Luxury hotels saw a 5.2% growth spurt in 1993, and will continue to steer lodging's recovery with an average annual demand growth of 4.2% through 1996, according to the latest *Coopers & Lybrand Hospitality Directions*. Mid-priced properties will constitute the next-most robust segment due to the success of limited-service hotels. Economy and budget hotels, which experienced the most lackluster demand growth in 1993, will probably continue to lag behind other sectors for the next three years. Economy hotels were up only 1.8% in 1993, whereas budget hotels saw revenue per available room fall 5.8%. "Commercially oriented hotels outperformed leisure hotels for the first time," Randy Smith of Smith Travel Research notes, "so occupancy levels should continue to rise moderately in 1995 with average daily rates remaining flat or increasing at approximately one-half the general interest rate."

Gaming is also lending itself to the revitalization of the industry. Casino entertainment can be called the new American pastime, outranking Major League Baseball games, arena concerts and Broadway shows, according to a survey released by Harrah's Casinos. U.S. households made 92 million visits to casinos in 1993, twice the 1990 total. Critical to a casino's success is its geographic location. "Designs will vary between countries, states and cities depending on location characteristics," remarks Julia Monk, AIA, ASID, president of Brennan Beer Gorman Monk Interiors. "They'll be easily identifiable to guests."

International growth appears to be the hot button for hoteliers as well as designers and architects. "International development is the reality of the hospitality market," Hine says. David Weisberg, director of the design firm Hirsch/Bedner Associates, agrees. "The top vehicle for domestic work will continue to be careful analysis of repositioning projects," he believes. "Internationally, the future calls for new construction, especially in booming South East Asia."



Sources: Factory Outlet Centers by Region (opposite), National Research Bureau; Total U.S. Room Rates and Occupancy Percentage (above), Smith Travel Research.

Meanwhile, everyone saw the spark without the fire in 1994. Laurence Geller, chairman of Geller & Co., a real estate consulting firm, warns, "Let's not have growth for growth's sake. Let's learn from the mistakes of the past. As the industry improves, we don't want to start too much building again."

In other words, lock your door and memorize the fire exits.

RESTAURANTS

Does an educated, demanding and socializing consumer eat on the run?

Americans eat all the time, mostly outside of the home. But even as there is no dearth of hungry people, restaurants must compete for where, what and why their customers choose to eat. With the National Restaurant Association (NRA) forecasting food service industry sales to reach $289.7 billion, a real gain of 2.4% or $12.9 billion over 1994, restaurateurs are optimistic about 1995. The pace of economic growth is expected to slow only somewhat in comparison to 1994, so the industry can continue re-engineering in a healthy economy.

Re-engineering will come largely in the form of cost-cutting measures and increased efficiency made possible by advanced technology. Fast-food chains are using touch-screen ordering terminals in many locations as they and other restaurants take advantage of wireless ordering, POS (point of sale) systems and online communications to order supplies, conduct payroll, schedule labor, avoid mistakes in food preparation, tally checks and obtain information from outside locations. Computers are also saving money by analyzing finances and tracking inventory and purchasing. In the food service industry, how fast you move is making a big difference.

Along with a change in "how" is a change in "where" as walls between supermarkets, retail and food service crumble. "Restaurateurs are getting more creative," says Richard Mehlman, president of Lettuce Entertain You, and owner/operator of restaurants in Chicago. "They're moving to non-traditional locations —not just in terms of cities, but in airports and malls —with good restaurants rather than run-of-the-mill. Food courts are also becoming more sophisticated."

Finding new approaches isn't the industry's only concern. Finding good employees is another, as are health care insurance and government regulation. The federal proposal to ban workplace smoking will cost the restaurant industry an estimated $18.2 billion a year, according to the Bureau of National Affairs. But if the General Agreement on Tariffs and Trade (GATT) is passed, it should benefit food service worldwide.

Menu prices are projected to rise 2.2% in 1995, slightly higher than the 1.6% increase in 1994 but still below the inflation rate. Operators are optimistic that the increase will not hurt spending due to a 2.7% advance in real disposable income, which compares well with a 3.3% gain in 1994. Indeed, 1994-1995 should see the strongest growth since the late 1980s.

Although limited-service restaurants (fast food) remain the leaders of the industry with full-service restaurants being the second largest category, some eyebrows will be raised over new studies that don't place price or health at the top of customers' demands. Bundled deals and price have obviously been big incentives for customers of the limited service sector. According to Quickservice Restaurant Survey, however, roughly half of their patrons select the actual food as their top priority, while nine out of 10 fast-food establishments report that people want good taste over healthfulness.

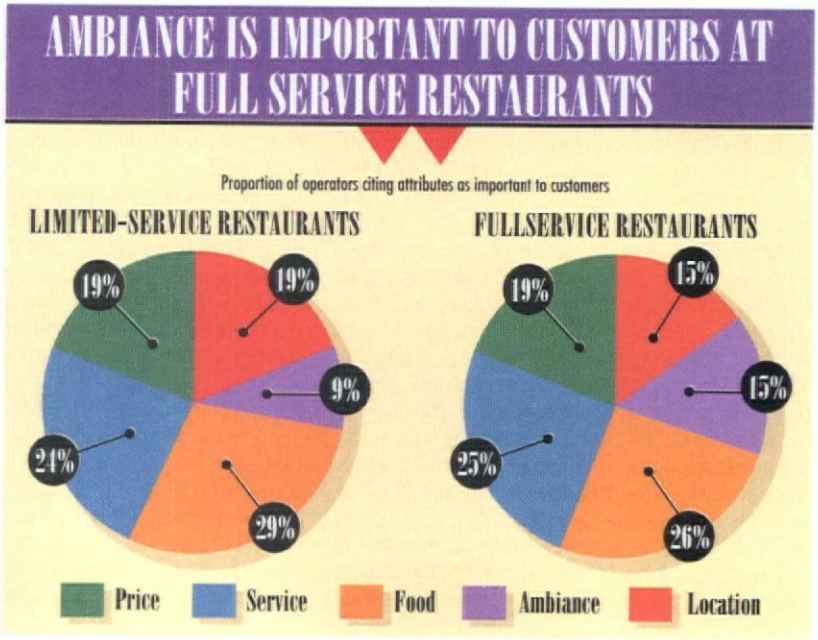
This emotional behavior is spilling into full-service restaurants as well. Witness the surge in the popularity of steak houses while total U.S. consumption of meat stays down. Wendy Webster, manager of media relations for the NRA, notes that several factors fuel the consumer backlash against healthy food. "First, the baby boomers that led the fitness craze are middle-aged now," she says, "and the generation-Xers are less concerned with health. Second, people are reacting against the food-police and conflicting scientific data on nutrition. Third, we're moving toward moderation instead of excessive diet. Plus people who eat healthy at home treat themselves outside."

Decor will still be a key factor in 1995. Ambiance has always been important for restaurants, but with table service operators experiencing the most competition, food and service alone won't attract customers. More than two out of three table service operators remodeled their dining rooms in 1994 or will do so in 1995, according to the NRA. The majority of table service operators believe that a restaurant must remodel its dining area at least every six years.

Theme restaurants will continue to be a large draw. Adam Tihany, restaurant owner and designer, sees a growing division between them and all others. "Theme restaurants are becoming blunter and more vulgar to maintain their themes," he insists, "while the other end is subtle and simple, with fine details to hold it together. But there is space for both."

The life of the restaurateur will continue to demand great reserves of money and determination in 1995. "Running a restaurant is like running a marathon," Mehlman points out. "You have to really love it to do well. Those who can withstand the pain will come out ahead."

Fussy customers won't make business any easier. They're informed by reading guides, reviews and word-of-mouth, and aren't taking risks as before. Eating out remains the number one form of entertainment, so consumers are choosing restaurants as carefully as they choose a movie, novel or a date.



HEALTH CARE

America's health care system itself may now require acute care–and design

Bill Clinton couldn't achieve health care reform in 1994, but that doesn't mean it isn't going to happen—with or without a legislative push from Washington. Insurers, employers and patients have demanded a change in America's ailing health care system, and health care providers have no option but to respond. Equally important, advances in medical technology have radically altered the delivery of health care services, enabling these changes to take place.

Observes Thomas Payette, principal of Boston's Payette Associates Architects, "The system is in the process of sorting itself out," an optimistic way of saying that the nation's health care industry is in the throes of the largest upheaval it has ever experienced. Leading the change is the gradual conversion of our traditionally fee-for-service based system, where the doctor is the primary decision maker, to one of managed care, capitation and cost-containment, where third-party payers dictate health delivery procedures to health care providers, at least to a certain extent.

The health maintenance organization (HMO), the foundation of managed health care, is having profound influence on the U.S. health care industry. While only six million Americans belonged to HMOs in 1976, 45 million Americans belonged to one of the country's 544 HMOs at the end of 1993. Currently, HMOs and preferred provider organizations like Kaiser Permanente serve more than 25% of the U.S. population, up from 3% in the 1970s. "Health care providers must be prepared to deal with this shift," notes Robyn Dermon, president of Health Futures Development Group in Engelwood, Colo.

Hospitals in particular are feeling the squeeze of managed care, resulting in fewer beds and fewer hospitals in general as financially troubled institutions participate in mergers or close down altogether. According to the American Hospital Association (AHA), the number of community hospital beds in the U.S. peaked in 1983 with 1,081,000, compared to 921,000 in 1992. Community hospitals reached their zenith in 1977 with 5,881, compared to 5,292 in 1992.

"The system is putting more pressure on hospitals to reduce health care costs," explains Jim Newborn, chief financial officer of the Health Facilities Institute in San Diego, "The logical way to do it is to keep people out of the hospital. Keeping beds occupied used to be a driving force behind profitability. Today the goal is to keep people in the outpatient environment."

To accomplish this, managed care emphasizes a holistic model of health care delivery based on prevention, wellness and education over the episodic model of crisis intervention. Rapid advances in medical technology—particularly non-invasive laproscopic surgery procedures—have also helped tremendously in shifting emphasis towards the outpatient environment. "One hospital client of ours anticipates that in four years, 90% of surgical procedures will be handled on an ambulatory basis," observes Payette.

AHA statistics indicate a 29% increase in outpatient visits over the five-year period from 1988, with 269,129,000 visits, through 1992, with 348,522,000. Hospital admissions decreased 1%, with 31,034,000 admissions reported in 1992, down from 31,453,000 in 1988, but admissions had already dropped significantly, some 15%, between 1981 and 1991.

James J. Jonassen, FAIA, president of the Seattle-based architecture firm NBBJ, observes, "U.S. health providers are scrambling to form integrated systems that respond to these drivers. New approaches to service delivery are being sought." To handle the shift toward outpatient health care delivery, hospitals are developing their ambulatory services by renovating existing spaces for comprehensive outpatient care, building new facilities or contracting with existing facilities to provide such care. "If a community has adequate coverage, outsourcing to existing facilities doesn't add costs to the bottom line," says Dermon.

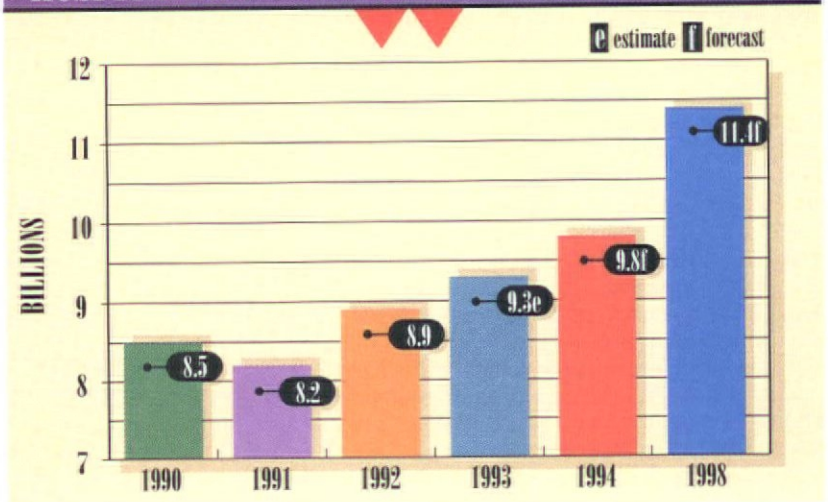
Insurers such as Cigna are also taking control of costs by developing their own health care facilities. Another alternative health care facility that seems to be proliferating is the ambulatory comprehensive disease center, which gathers a multidisciplinary array of dedicated practitioners offering a range of services from diagnosis to treatment, education and support.

According to the *U.S. Industrial Outlook 1994*, construction of health care facilities increased by 5% in 1993, and was expected to do the same in 1994. In the period of 1994-1998, this type of construction will probably be one of the fastest growing segments. The *Outlook* also notes that currently 70% of the value of hospital and institutional construction, which includes hospitals, outpatient clinics, nursing homes and convalescent homes, is for hospitals and clinics. Importantly, 70% of that value is for renovation of existing facilities, with only 30% going for new construction.

As hospitals strive to develop comprehensive outpatient care service networks, generally only the sickest and most acute patients will be hospitalized, prompting Payette to speculate that hospital renovations will focus on developing outpatient service areas and updating surgical and critical care units in the coming years. But the need to remain highly flexible also has hospitals renovating to create "universal" patient rooms, and the growing emphasis on patient-focused care, which brings patient services and a dedicated team of care givers closer to the nursing units, may significantly impact upon existing facilities' need to renovate in order to remain competitive.

A "Good Health System" model, put forth by Jonassen and Dr. John Simon of Health Campus

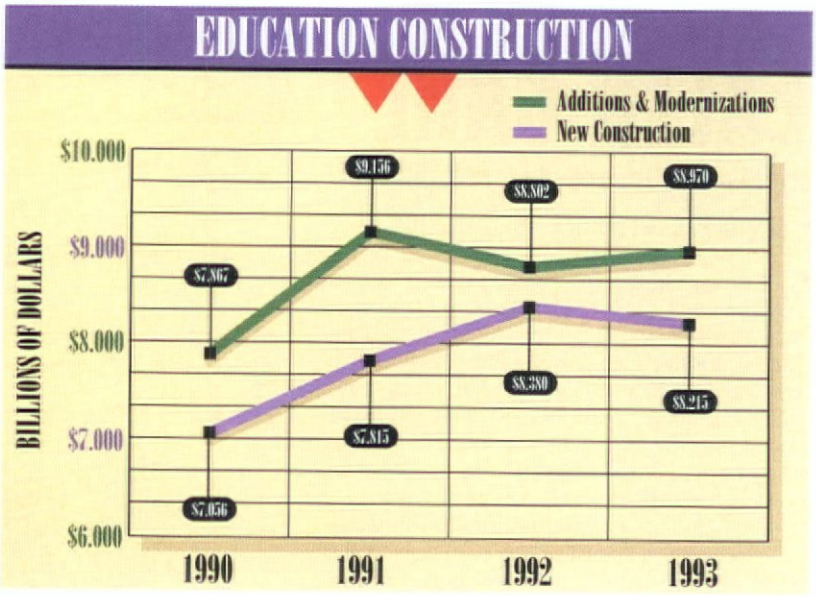
VALUE OF CONSTRUCTION PUT IN PLACE FOR HOSPITAL AND INSTITUTIONAL INDUSTRY, 90–98



Sources: Ambiance Is Important To Customers At Full Service Restaurants (opposite), National Restaurant Association; Value of Construction Put in Place for Hospital and Institutional Industry (above), U.S. Department of Commerce, Bureau of the Census, International Trade Administration.

International in Scottsdale, Ariz., defines several new facility types and eliminates some traditional ones. The components of this managed care system include the workplace, where people develop a new value system for good health; the self-concern center, which provides convenient access to health maintenance education and resources; the health maintenance and diagnostic center, integrating primary care and disease-focused specialist teams that manage diagnosis and treatment in an outpatient and short stay environment; the intensive intervention center, a modified version of a tertiary hospital that focuses on critical care; and the aided living center for chronic care and living assistance programs.

As health care moves towards a more collaborative and integrated model of patient care—that involves doctors, nurses, technicians, third party payers, families, employers and even the patients themselves—architects and interior designers will have to scrub up and join those teams.



Source: Education Construction (above), *American School & University* Educational Construction Survey.

EDUCATION

Will tax payers see the link between poor schools and poor grades?

More than five million North American public school students attend classes in substandard buildings, according to the Council of Education Facility Planners, International (CEFPI). The frightening statistics don't stop here. CEFPI estimates that each school day, 51,580 students enter 152 buildings characterized by administrators as fire hazards, and 12% of our schools are inadequate places for learning.

Coincidental or not, schools in the United States sustain these paltry conditions while turning out a poorly educated work force. The CEFPI cites a 1991 study of Washington, D.C. schools that found students assigned to schools in poor condition fell 5.5% below those in fair condition and 11% below those in excellent condition. The U.S. Department of Education estimates that 90 million adults are functionally illiterate.

This leaves private business to pick up the slack. Louis V. Gerstner Jr., chairman of IBM and co-author of *Reinventing Education*, estimates that U.S. businesses spend $30 billion a year on worker training and lose $25-30 billion a year as a result of poor literacy among workers. Numbers like this can only hurt America's position in a global economy.

There is good news from the school yard, nevertheless, for the nation's interior designers and architects. *American School & University Magazine* reports in its annual survey of education construction that educational institutions across the U.S. put almost $17.2 billion worth of construction in place in 1993, the highest total in history. Of course, there is also bad news, as projected by the *U.S. Industrial Outlook 1994*. Public school and college spending in 1994 will probably show an increase of just 6% to some $18.2 billion, with little gain expected above this level in 1995—despite strong demographic pressures. Budget problems at the federal, state and municipal levels are forcing tax payers to rein in debt.

Experts point to two major social factors that will ultimately force school boards to seek new school construction. The first is the sheer volume of the student body. The *Outlook* predicts a sharp spike in elementary enrollment between 1994 and 1998. At the other end of the chronological spectrum, according to *American School & University Magazine*, the class of 1998 will bring new pressures to higher education for more buildings.

More buildings will represent only part of the answer, however. These facilities must also be smarter to accommodate burgeoning technical demands. "Everyone from students to faculty to support staff uses some kind of technology," reports Wayne Leroy, executive vice president, Association of Higher Education Facilities Officers. And the technology demand starts earlier than ever. The average public school had one computer for every 92 students when the data were first collected in 1983, according to Market Data Retrieval. By 1990, there was one computer for every 21 students.

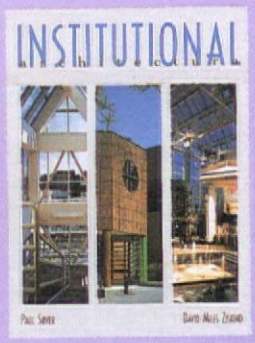
Technology and construction cost money—which comes from hard-pressed taxpayers. How does an aging tax base feel about paying for school? Not necessarily negative. "Construction is an easier sell if there's something in it for everyone," says Leroy.

Rose Diamond, special assistant to the chairman of New York City's School Construction Authority, could not agree more. "A school should anchor its community as its most important building," she says. "It should be designed to stay open all hours and on weekends."

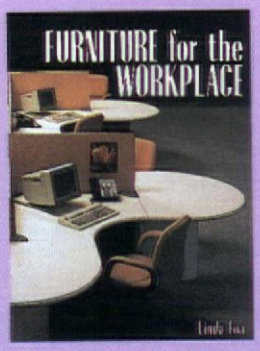
As the A&D community considers the size of the educational facilities market, the need for information technology in the classrooms and the demands of the communities that will be financing school construction, they will quickly become aware that distinctly different kinds of construction projects are underway. Southern and Western states are leading the nation in new school construction, while Eastern and Midwestern states are continuing to add to or modernize existing stock. No matter what project is being done, construction, furnishings and fees take up the bulk of the budgets, and the average public school costs about $103.37 per sq. ft. according to *American School & University Magazine*.

The school construction market will continue to grow to relieve overcrowding, obsolescence and deterioration. But is money really the answer to America's educational problems? *Redbook Magazine's* "America's Best Schools" notes that the best actually spend $371 less per pupil than the average school. Perhaps sheer dollars mean less to the overall quality of education than sensitivity, commitment and creativity. That's a lesson the A&D community, having to tutor clients of all persuasions, should know well.

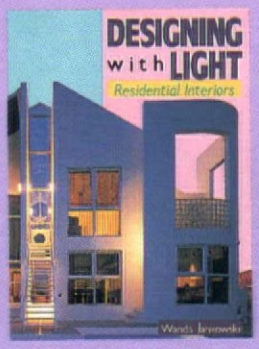
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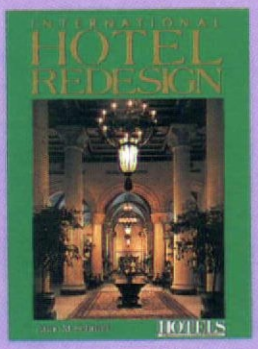
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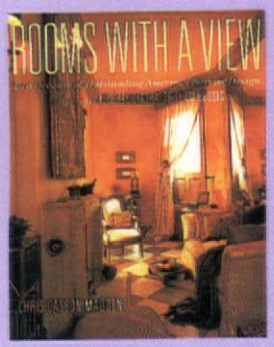
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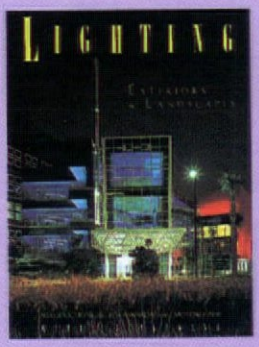
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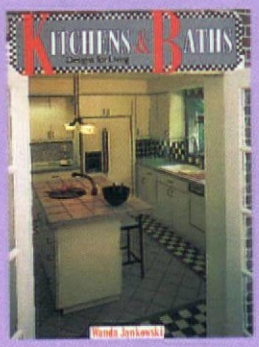
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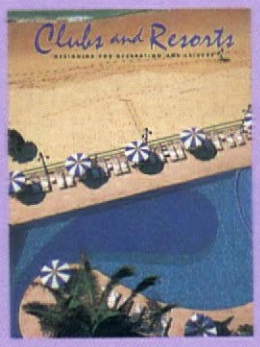
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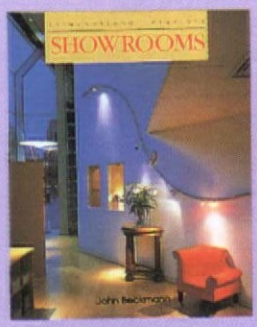
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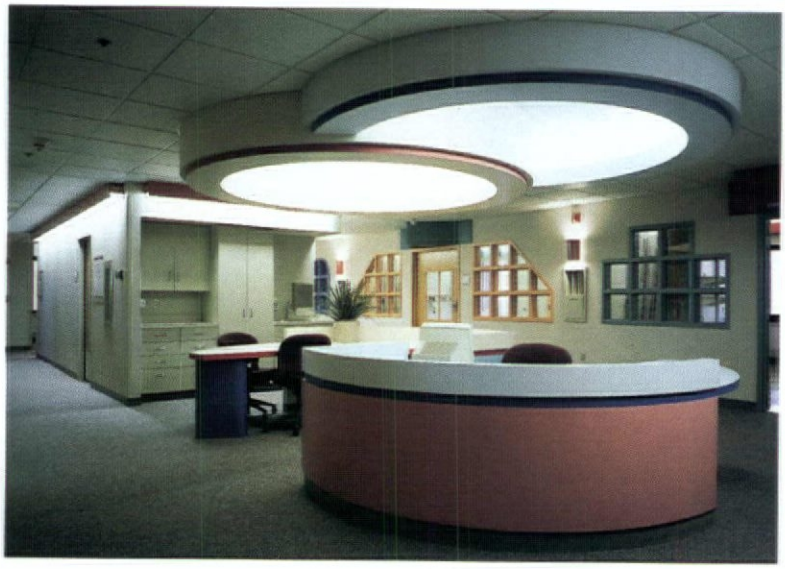
Does creating the nursing station of the future mean undoing all that has gone before?

By Jennifer Thiele Busch

Few industries and their facilities are as susceptible to change as health care. Take the particular case of hospitals, the most complex of health care facilities. Forever in the grip of technological, social and now legislative developments, they are quickly evolving into quite different animals from what they were even a decade ago, before buzzwords like HMO, managed care, capitation, cost containment and patient-focused care gained momentum. A good area to study the impact of this evolution is the nursing station. As primary providers of day-to-day patient care at any hospital, nurses are among the first of the staff members to adapt to new health care trends. In the 1990s, their work environment is finally responding to their changing functions.

As legendary English nurse Florence Nightingale stated in her preface to *Notes on Hospitals* in 1859, "It may seem a strange principle to enunciate as the very first requirement in a Hospital that it should do the sick no harm." Lest we forget, a hospital's primary purpose is to make the sick well again as quickly as possible. In today's thinking, that means much more than medications, clinical procedures and conventional treatments. Patient-focused health care puts the patient's physical and *emotional* well-being at the center of everyone's efforts, involves family and friends in the healing process and seeks in general to provide a more uplifting environment for that process. Staff roles and facilities design are integrally affected by this trend.

As Tama Duffy, ASID, an associate principal in the health design group at Perkins & Will in New York explains, early nursing units like the original Nightingale ward of 1867, which is still in use today at St. Thomas Hospital in London, included nursing stations that were little more than areas where nurses could have immediate visibility and access to the ward's numerous patients, presumably with the sickest patients being closest to the station. Over the years, however, as building codes and health regulations became stricter and mechanical systems expanded, additional functions moved to the nursing unit, paper files proliferated and technology needed to be accommodated, the nursing station grew in size and moved further and further away from the patients.





Health care facilities are developing numerous ways to accommodate the trend toward decentralized nursing. A nursing substation for a pediatric unit designed by HLM (top, photograph by Philip James) is located in close proximity to patient rooms to provide work, consultation and storage space for members of the care team. Administrative and gatekeeping functions are being assigned to a dedicated staff member, who supports the nursing unit from a clerical station like this one (above), also designed by HLM.

"The nursing station evolved primarily because of paperwork," says Karen Saslaw, a diplomate of the American College of Healthcare Executives and regional director of health care marketing for Hansen Lind Meyer (HLM) in Orlando, Fla. "As the nurse's historical role as care giver changed to a more administrative function, the nursing station provided a logical place to perform those tasks." Other official functions such as reception, gatekeeping, wayfinding assistance, communication about patients, and more informal activities like socialization, have also traditionally centered around the nursing station.

Recently, the need to contain health care costs has placed great pressure on hospitals to increase the productivity and efficiency of their nursing staffs, among other things. In addition, a focus on managed care, which is intended to prevent and/or limit hospital stays, has generally increased the level of acuity of patient populations that are hospitalized. "People staying in the hospital for care are sicker than we've seen in the past," Duffy notes. "They often require a more constant and acute level of care."

Both conditions affect the nurses' tasks, requiring them to be more patient-focused and therefore more dispersed about the

nursing unit. As Tom Thomas, AIA, senior principal and regional director of health care architecture at HLM, states, "The nursing station as a place is being de-emphasized as the nursing staff concentrates on providing patient care and being at the bedside." In a sense, the role of the nurse has come full circle, with direct and continual involvement in patient care being the primary objective.

While social and economic forces have driven this trend, technology has allowed it to happen. First, computers have freed up more administrative time, which nurses can now dedicate to direct patient care, and networking capabilities allow numerous computer tasks to be performed at remote locations. In addition, says Saslaw, "Communication advances such as silent pagers have replaced a central nurse call system," so nurses are now easily accessible regardless of their location on the unit.

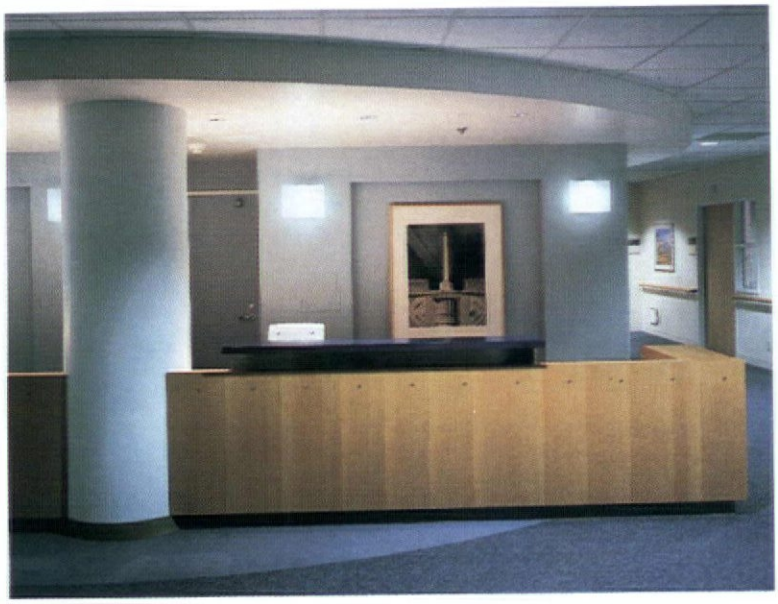
These developments are progressing to such an extent that nurses no longer require a central command center. The impact on the architecture and design of nursing facilities is considerable. "We are basically finding that large work areas for nurses are disappearing," says Duffy. "Smaller areas are being created closer to the patients."

Decentralization of the nursing staff is currently being accomplished in a number of ways—with the future promising more drastic changes yet. "Some hospitals are ready to move away from centralized nursing, but don't want to eliminate the traditional nursing station altogether," says Thomas. "These facilities are going to smaller nursing stations, or substations." A small number of substations per nursing unit typically accommodate the same types of functions as their larger predecessors, but for a smaller number of nurses who are dedicated to the care of a specific group of patients.

A second scenario, according to Thomas, is the nursing work station, where a small number of caregivers responsible for a small number of patients use a work station located in a hallway or alcove in very close proximity to patient rooms. Each work station has a computer for dedicated use by assigned nurses, and can be used as a communication center where the small team of nurses and other caregivers can confer with each other regarding their mutual patients.

This arrangement also accommodates another emerging trend, the care team, which is not unlike its corporate counterpart called teaming. "Newer concepts of organization deal with care teams," explains Kenneth Schwarz, a principal at Anshen + Allen in San Francisco. "A number of specialists— nursing, technical support, rehabilitation, food service, housekeeping—all work together to care for a specific group of patients."

The most extreme example of decentralization on a nursing unit, explains Thomas, eliminates the nursing station altogether and replaces it with a work station, computer and sometimes supplies in each patient room. "People are even talking about the use of laptops, that nurses can carry around," he notes. "The technology is here—the question is how to pay for it."



Nursing units in the Mt. Diablo Medical Center in Concord, Calif., designed by Anshen + Allen, feature dedicated reception stations (above, photo by Sharon Risedorph) that accommodate admitting, gatekeeping and wayfinding functions–and leave the nursing staff free to devote more attention to the patients. In a hospital environment whose design is largely dictated by technology, the nursing station in any form still provides architects and interior designers with an opportunity to express design creativity.

This option, however, is still considered by many health care facilities to be a little too progressive. "The general trend is towards decentralization of the nursing staff, but most cases we've seen up to now haven't gone all the way," observes Schwarz. "Though most projects still like to maintain some centralization we are now preparing rooms to accommodate fully decentralized nursing when the time comes."

Decentralization of the nursing staff to any degree clearly posts some distinct advantages over more traditional, centralized nursing, as Schwarz points out. "A decentralized nursing staff spends more time with the patients and less time at some remote location," he says. "This also results in an increase in staff productivity."

Saslaw, who spent 15 years in hospital administration before joining HLM, concurs. "Under a managed care system, we have to examine how a nursing staff needs to and wants to spend its time," she says. "The primary motivation for decentralized nursing is so a higher percentage of time can be spent delivering care. Studies have shown that up to 50% of valuable nursing time has been spent doing paperwork."

Administrative and gatekeeping functions traditionally associated with the central nursing station do not simply disappear in a decentralized nursing environment, however. "A new gatekeeping function is being established that mingles all these responsibilities into a single staff person, who is handling admitting and controlling access," notes Thomas. "A hospital concierge of sorts coordinates all these efforts."

In a recent symposium titled "Creating the Nurse Station of the Future," sponsored by the New York office of Perkins & Will and lead by Duffy, health care administrators and facility managers agreed that the trend towards decentralization is well-established. But they also expressed concern that an equally acceptable substitute for a nursing station must be present at the entry to a nursing unit. "Each unit requires a person for public orientation, regardless of how good the signage is," maintains Schwarz.

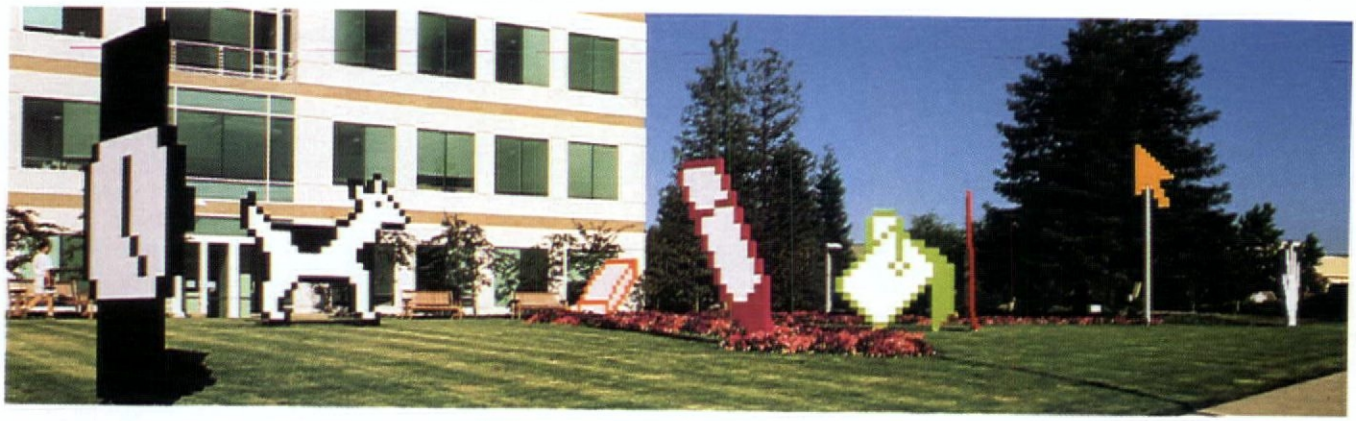
Furthermore, Saslaw emphasizes, "Elimination of a central station doesn't mean the nurses don't need a conference room, break room or some sort of communication center for interchange. All these activities still need to be accommodated." In fact, The Perkins & Will study indicated that a main concern about decentralization among nurses is the perceived social impact of the change. The nursing station has been seen as a work area where the staff has been able to discuss patients and relieve stress through social interaction.

"Buildings need to be designed to facilitate these many changes," cautions Duffy. "It's not just a matter of removing the nursing station. Patient, staff and visitor flow must be completely reevaluated." How easily these changes can be implemented is another matter entirely.

"Many of these concepts will be most fully exploited in new facilities," concedes Thomas. "They will meet varying degrees of success in existing facilities." Traditional attitudes may also present barriers to change. At the very least, architects and interior designers who hope to design effective spaces for health care should remember Nightingale's caution in accommodating the nursing staff—and cause no harm.

Signs of Our Time

No matter how carefully oriented an 865,000-sq. ft. office development can be, finding your way around it without some form of signage is likely to be a problem, as Apple Computer discovered in creating its Research & Development Campus in Cupertino, Calif., designed by Hellmuth, Obata & Kassabaum, Gensler and Associates/Architects, Studios Architecture, Holey Associates and Backen Arrigoni & Ross. "We first became involved with Apple when the buildings had been pretty much designed and the interiors were in advanced design development," recalls Deborah Sussman, principal-in-charge for Apple at Sussman/Prejza & Company, the graphic design firm retained to create a signage program for the R&D Campus. "The architects realized that they had a major wayfinding issue on their hands, and we won a competition to work with them and solve this problem."

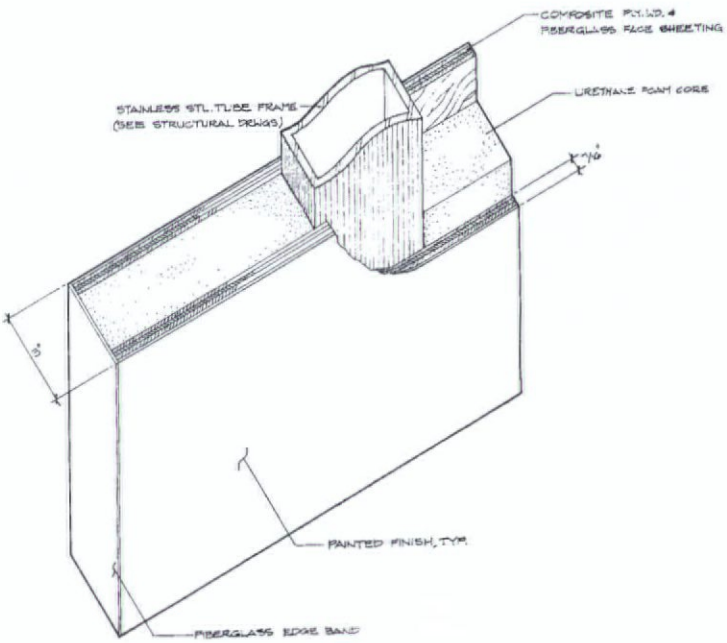


Sussman and her colleagues saw the signage as a unifying language to whom all R&D Campus occupants would have to relate no matter where they were or where they wanted to go. "You faced a situation not unlike having to find your way within a city," explains Sussman. "In addition to establishing an addressing system to help you deal with various buildings, floor levels and specific areas, you needed to create a universal language to describe specific places and activities."

The designers devised a system of outdoor icons and indoor signage to guide Apple employees. While the signage was adapted from an existing commercial signage system, the icons were invented as larger-than-life depictions of the famous iconographic commands or "tools" used by Apple in its user-friendly computer software. The images chosen by Sussman/Prejza's senior designers Holly Hampton and Ronald Romero are enlargements of the Apple images that make no attempt to disguise or refine their electronic origin.

Fleeting as Apple's icons may be on a computer screen, the icons on the lawn of the R&D Campus are built to last. Each icon is made of two fiberglass impregnated plywood panels that act as a sandwich around a high-density polyurethane foam core and a frame of stainless tubular steel. The assembly is anchored 2 in. above the ground by a 6-in.-thick concrete slab set 3 ft., 6 in. below grade and covered with styrene fill and topsoil.

"Everyone sees the end product of what you do with a computer," notes Scott Cuyler, an associate of Sussman/Prejza. "We wanted to show tools of the Macintosh in use, to appreciate the *process* of computing in its own right." Cuyler has a point. Walking among oversized icons may make some Apple employees feel they've stepped into their screens and onto an electronic landscape where everyone downloads happily ever after.



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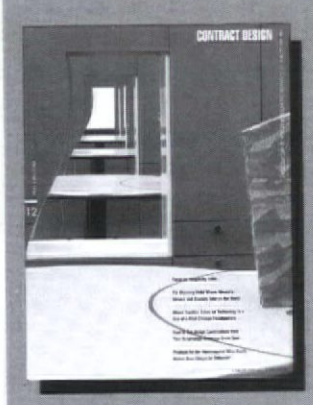
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PERSONALITIES



Giesberger

Dream Weaver

Nancy Giesberger

"I'm a maker, I like to make things," reflects Boston-based textile designer Nancy Giesberger —and that includes making her own dreams come true. "Other than a few beginning weaving courses, I'm almost entirely self-taught," she says. A graduate in fine arts of Skidmore College in Saratoga Springs, N.Y., Giesberger worked two years at Jack Lenor Larsen in Manhattan, before attending the U. of Wisconsin for graduate study in fine arts. "To support myself, I bought 14 looms and taught weaving classes," she says.

Then, during a burst of world travel, Giesberger worked in Europe and Asia, developed export goods in the Philippines and showed her work in numerous museums around the world. Some is even included in the permanent collection of the Museum of Modern Art in New York. "I don't know how I traveled so much. I think it was pure enthusiasm," she now reflects.

A serious illness changed her perspective in mid-career. "I decided to get real about marketable skills," she says. She worked in New York with Boris Kroll, then Weave, before moving back to her native Boston in 1988. Since then, Giesberger has taught, designed —and returned to her greatest artistic passion, combining unusual materials like plastics, Mylar and copper with classical weaving techniques to create products like Hardwear for DesignTex, produced with Susan Lyons.

More recent travels yielded one of life's highpoints—meeting Dutch husband Dik in Amsterdam. "We took one look at each other and that was it," she muses. On or off the loom, some dreams really do come true.

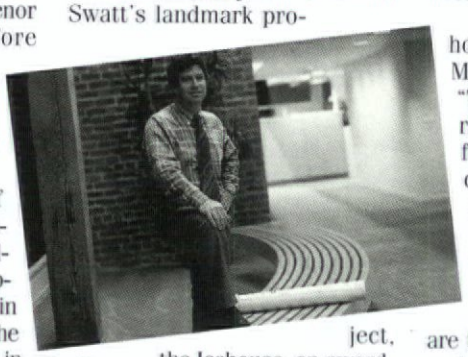
Born to design

Robert Swatt

"I was born an architect," declares Robert Swatt, FAIA, principal of Swatt Architects in San Francisco. But a big push came in high school, when he won a drafting award and a 45° triangle as a trophy. He still has that triangle.

Early kudos aside, Swatt gives credit for his present success to two great mentors: Howard A. Friedman and Cesar Pelli. "Howard, who was a greatly loved San Francisco architect, stressed the end user above all else," remembers Swatt. "Cesar was about design with a capital D, but always took the time to listen to any idea." As a result, Swatt Architects displays genuine care for the user informed by a strong sense of art.

This sensibility can be seen in Swatt's landmark project, the Icehouse, an award-wining headquarters addition for Levi Strauss & Co. "I knew the site had potential," he says of the historic rehab of San Francisco's largest pair of masonry buildings. "Though Levi's wasn't so sure—at first."



Swatt

Was Swatt always so sure about his career? Though he claims to "live and breathe architecture," there was a time when he was truly torn between two loves. "Back in school I enjoyed playing guitar as much as drawing," he says. "But I figured I would get more respect as an architect."

Like the rest of us, the world's largest apparel maker can only wonder: Where would we get our jeans now if Bob Swatt started out early in life winning a battle of the bands?

Feminine flair

Suzanne Houles

Though her English is a bit encumbered, French-born Suzanne Houles, creative director and vice president of Houles et Cie, has no trouble expressing her convictions on women in interior design. "I always have women on my creative design teams," she states frankly. "They are superior to men. They have a different eye, a better attention to detail."

Ironically, Ms. Houles is related to some of the best men in design. After working for two years at an Houles showroom in Paris, she married Pierre Houles, son of founder André Houles. With over 35 years at Houles et Cie behind her, Ms. Houles is credited for much of its success as a European supplier of fine trimmings. She considers travel, particularly to America, a favorite inspiration. "I often design with America's boldness and brightness in mind," she says.

When asked what the future holds for the design industry, Ms. Houles doesn't hesitate. "The industry is moving from rigid classicism to something freer," she believes, "like adding jewelry or flowers to complement an original."

Her projections for Houles et Cie are no less visionary. Both her 25-year-old son and 26-year-old daughter are training, one for the creative end, the other for business. "I imagine my husband will pass the presidency to my son in five to 10 years," she says. "Our leaders must have strong design capabilities." Then she laughs: "Surprisingly, my son got the creative talent rather than my daughter."

What happens to the theory of the divine feminine eye now?



Houles

I want to design!

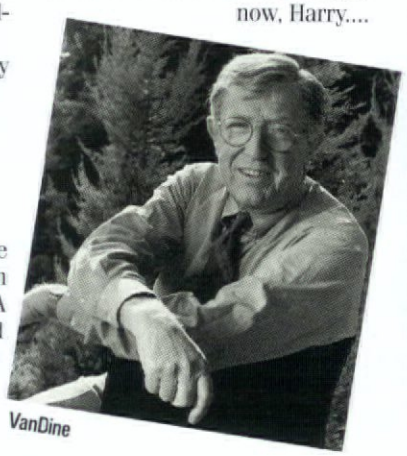
Harold F. VanDine

Having graduated from Yale with a master of architecture in 1958, Harold F. VanDine, FAIA embarked on a career that would include teaching future designers as well as creating his own practice. He's kept his mind open to all possibilities. "Teaching has been a way to interact with students whose design ideas you don't get in an office," he believes.

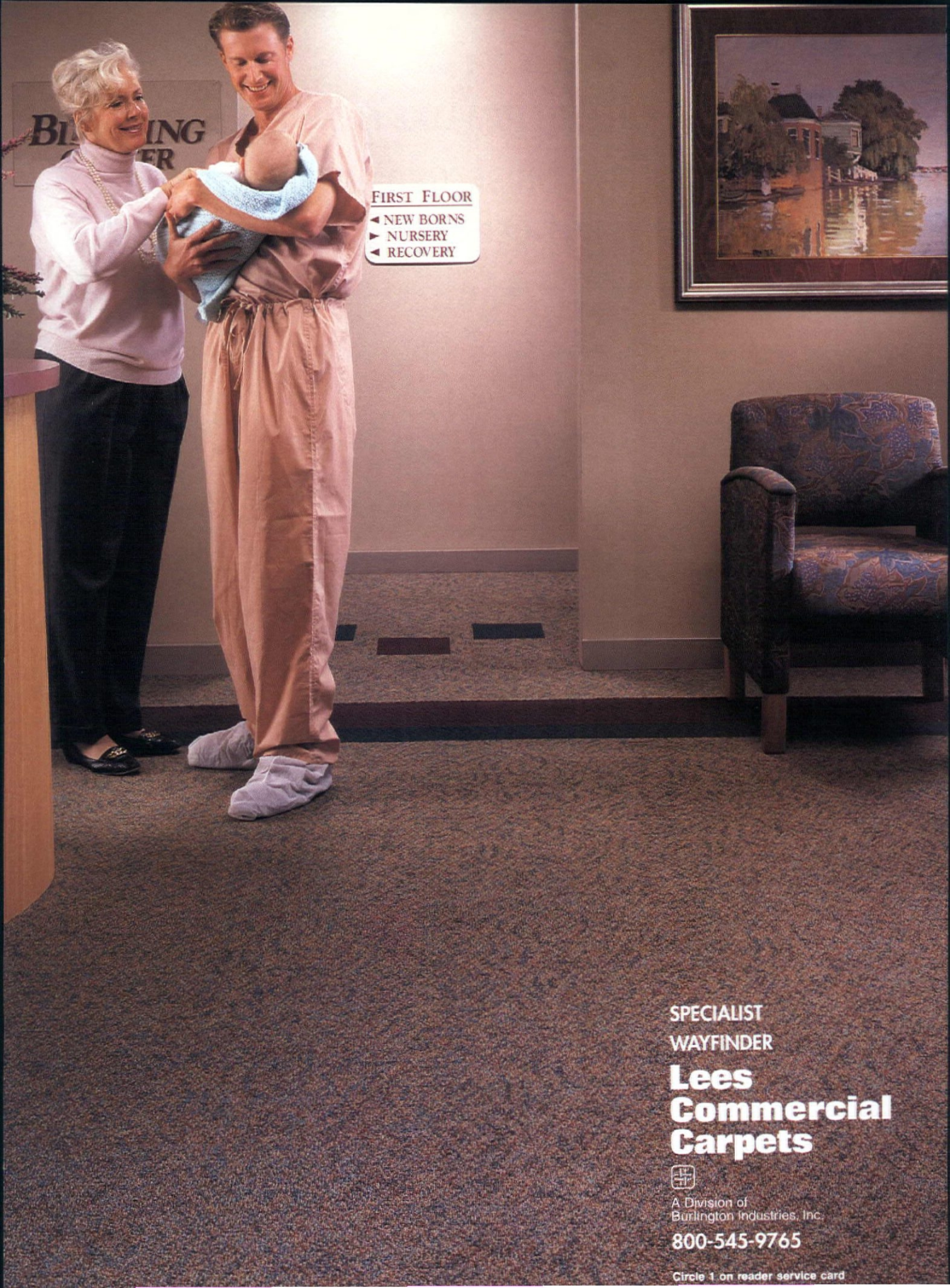
Students then and now have changed, of course. "When I went to graduate school," VanDine recalls, "the climate welcomed fresh ideas. But then there was a period when we thought we knew what was right. There's a good crop of students now. Pluralism is rampant. There's no one right way."

There's been more than one right way indeed for Harry VanDine. After his first job as a designer with Minoru Yamasaki, he joined Gunnar Birkerts as design principal and later went on form Straub, VanDine Associates with Frank Straub. After being elected to the AIA's College of Fellows in 1980, he changed direction again. His aptitude for selling brought him to Harley Ellington Pierce Yee as chief architecture and design officer, where he landed award-winning projects with such clients as U. of Michigan and Indiana U.

What's VanDine up to now? "I want to do what made me enter the profession," he admits. "I want to design." And so he will. While continuing as a consultant for HEPY, VanDine is starting a consulting practice in Detroit that should be as open to possibilities as he is himself. Easy now, Harry....



VanDine



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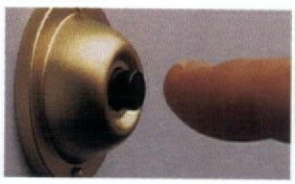
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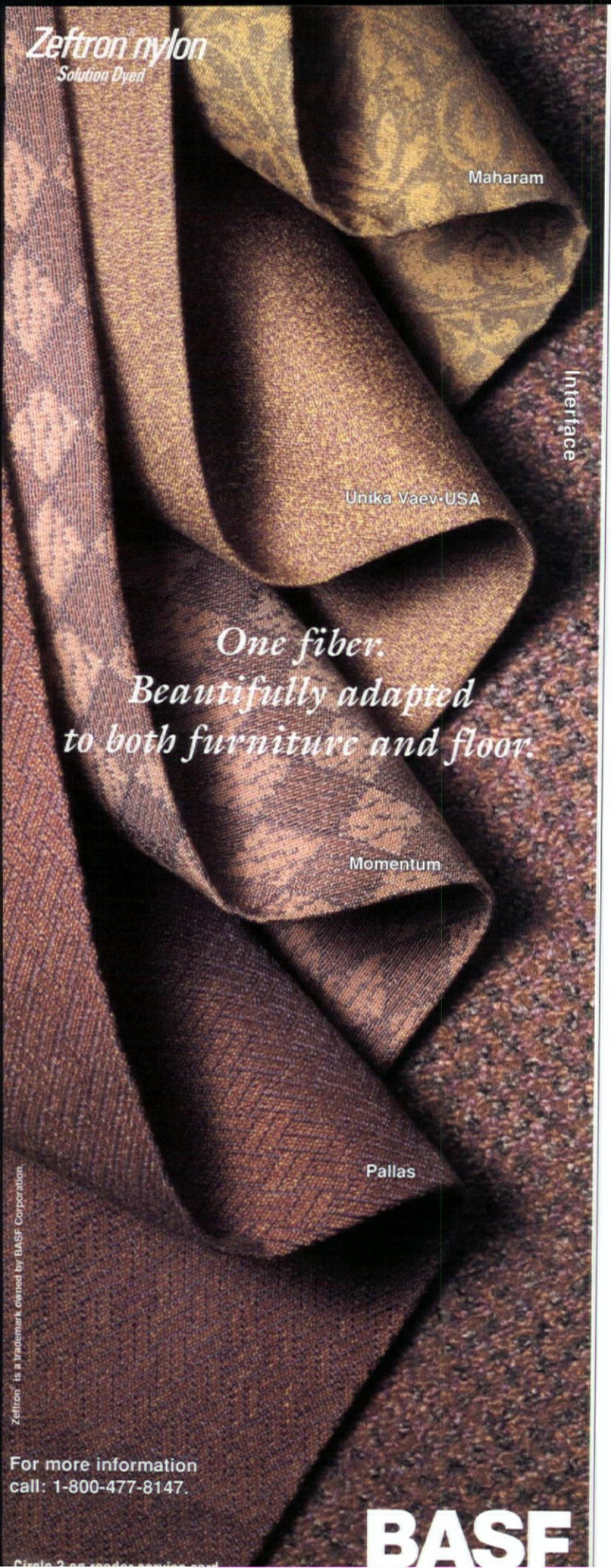
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Cover Photo: Spiral ceiling in the sanctuary of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo. Photograph by Balthazar Korab.



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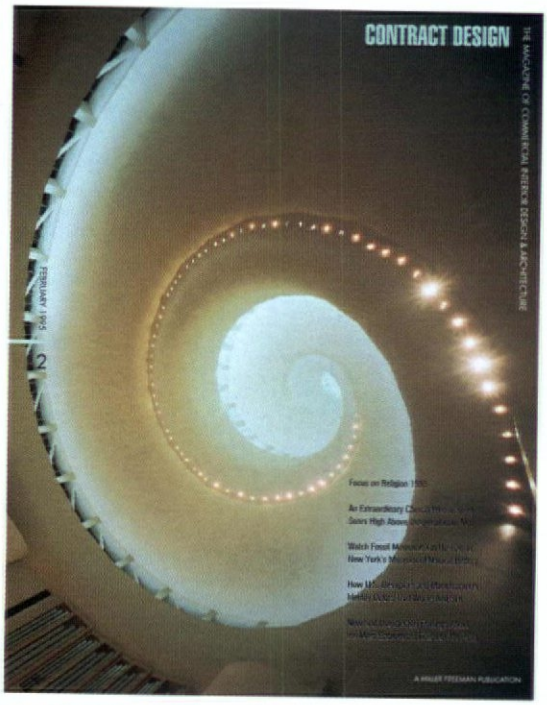
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EDITORIAL

You Call Yourself a Professional?

Your surgeon says, "I recommend surgery, and we can have you admitted on Wednesday." Are you ready? Placing faith in any professional inevitably involves risk. Though a client's trust is seldom betrayed, it can happen—with catastrophic results. Orange County, Calif., for example, one of the richest communities in the nation, is suing securities giant Merrill Lynch and "Big Six" accounting firm Arthur Andersen in the aftermath of its $2-billion bankruptcy due to excessive use of derivatives. Thus, a symposium on the nature of professional design practice held by The Coxe Group, a distinguished, Seattle-based management consultant serving professional service firms, in Philadelphia this January had a special urgency.



What is the future of professional design practice? Weld Coxe, founder and emeritus principal of the firm, surprised attendees by pointing out that—despite boom and bust and competition—the profession continues to expand. "These threats continue to come and go and the only constant in my 35 years is that the design professions have grown steadily in good times and bad," he remarked. "Why? ....Because society and clients want more and more of what you do the way you do it." But he had sobering words too. In the rush to become well managed, he warned, firms can neglect the *practice* of design.

"Practice is first and foremost about the quality and delivery of services," Coxe declared. "Clients don't *buy* your business—they *retain* your practice." He argued that the practice side of design would always be more important than the business side, that the future of designers is more in clients' hands than vice versa, and that what clients want from designers is quality service.

If professionalism truly means "standing in your client's shoes" and "acting as your client's agent," legal terms that the members of the symposium readily accepted, architects and interior designers would do well to examine why projects should be entrusted to designers rather than to the army of owner's representatives, program managers and other would-be agents who insist that they have a higher claim on the clients' interests. We say we represent our clients as professionals. What does this mean?

Being professionals obligates us from the start of the client-designer relationship to place our clients' interests above everything else. Simple as this sounds, this means we routinely commit ourselves to seeing that the operational, financial and scheduling wants and needs of our clients are resolved to their complete satisfaction at every stage in the facility development process. Perhaps we owe it to ourselves as well as our clients to explain how our pledge affects their facilities.

First, we cannot write a building program or draft a space plan that fails to go beyond bean counting desks, chairs or beds to understand how the client's organizations actually works. Who will be the basic occupants, their major activities and the right environment to support them? Which other agents would pose these questions to the client?

Then, we cannot create a building or locate an existing one that does not use the space as effectively as possible for the client. We have no financial interest in any site. Our basic criterion is appropriateness—in such terms as planning module, core-to-window-wall depth, column and mullion spacing, floor-to-ceiling height and mechanical and electrical systems. Are other agents as impartial as professional designers?

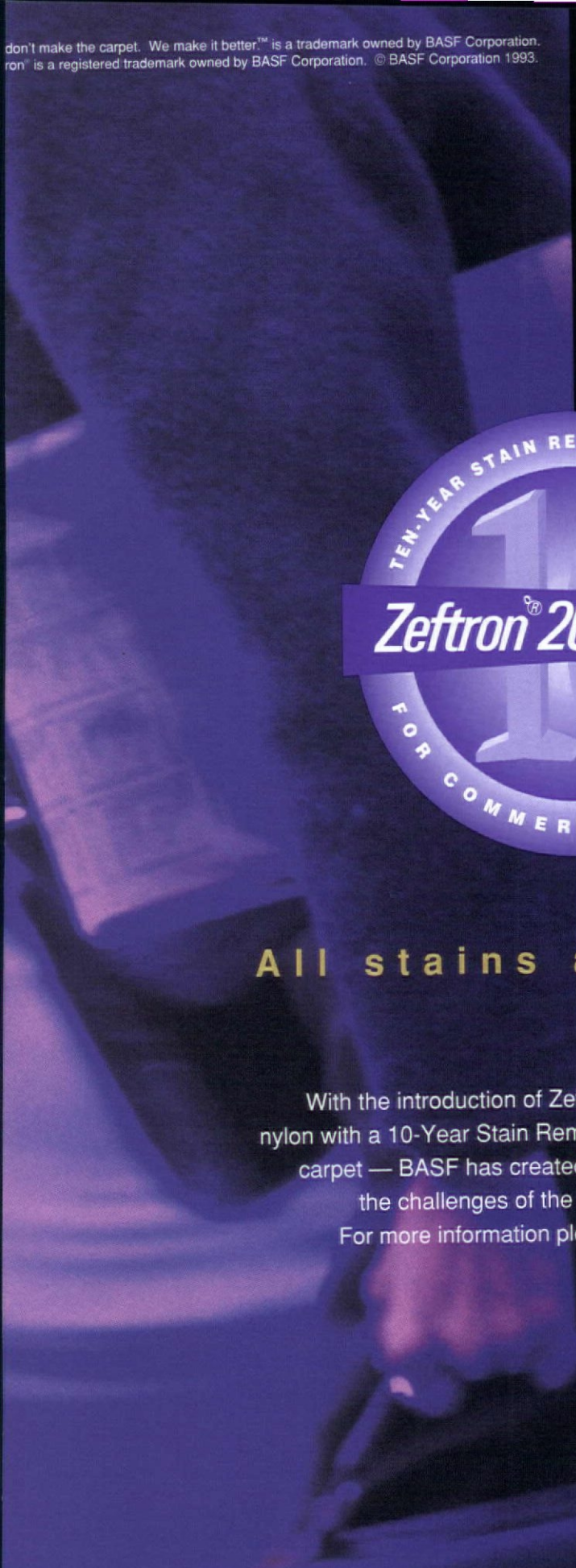
Finally, we cannot design, specify or construct any facility that is not in harmony with the client's operations, budgets, timetables or overall well-being. We do not stand to gain or lose by what we incorporate in the design. Again, can our clients identify agents who care so much?

The conduct of professional designers is more than a series of denials, of course. Why do clients need architects and interior designers? We do for our clients what they would do if they were designers by creating spaces that look as if they are supposed to be this way—because they are.

Roger Yee

Roger Yee
Editor-in-Chief

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ON EDUCATION & INNOVATION

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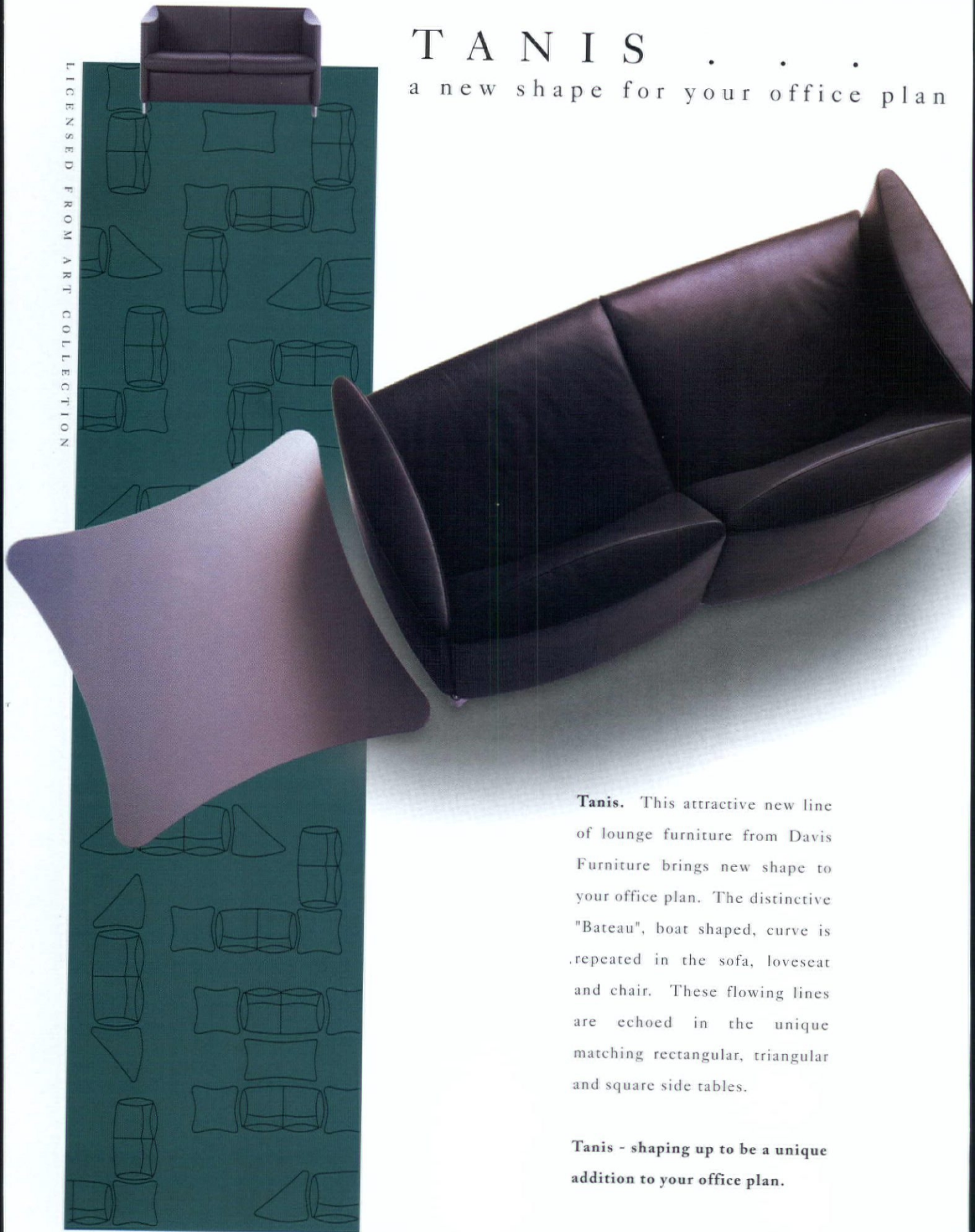
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TANIS . . .

a new shape for your office plan

LICENSED FROM ART COLLECTION



Tanis. This attractive new line of lounge furniture from Davis Furniture brings new shape to your office plan. The distinctive "Bateau", boat shaped, curve is repeated in the sofa, loveseat and chair. These flowing lines are echoed in the unique matching rectangular, triangular and square side tables.

Tanis - shaping up to be a unique addition to your office plan.

Davis Furniture Industries, Inc. - 2401 S. College Drive - High Point, NC 27261-2065 USA phone: 910-889-2009 fax: 910-889-0021

WELCOME TO WESTWEEK 95

An entirely new concept for WestWeek 95, "How the West Is One," explores the very best design and products from the Western states and Mexico

Los Angeles - This year, WestWeek expands its format to four days, March 14-17 at the Pacific Design Center, with a focus on the importance of design in the entire Western region of the United States and Mexico. Scheduled programs and events will explore the definition of Western style, case studies of Western design in its various forms, the impact of NAFTA on the design industry and a review of the recent work and philosophies of renowned Mexican architect Ricardo Legorreta. In addition, the influence of the entertainment industry and its changing needs on the Western design industry and the impact of the Pacific Rim as an emerging economic force will be addressed.

As usual, the more than 200 showrooms at the PDC will present the latest product designs that address trend developments anticipated over the next business cycle for the Southern California region. UCLA Extension is also organizing an extensive series of CEU courses at the PDC during WestWeek. Educational tracks of interest to architects, interior designers, facility managers and other related professions are divided into four categories, including Professional Practice, Facilities and Interior Design, Design Specialization and Technology. Credits will be recognized by the American Institute of Architects, American Society of Interior Designers, Interior Designers of Canada and International Interior Design Association. For additional information, call 310-825-9061.

For the first time ever, WestWeek will also include a focus on residential design. Tuesday, March 14, has been designated Residential Day with a series of programs and events geared towards residential designers. Add all this to numerous exhibitions, networking and social events, and the City of Angels is clearly the place for the design industry to be during WestWeek. Don't forget your umbrella!

SCHEDULE OF EVENTS & PROGRAMS

TUESDAY, MARCH 14, 1995

Showroom Hours:
9:00 AM-5:00 PM

10:00 AM-11:30 AM
IT'S ALL ABOUT STYLE
Center Green Theatre, Floor 2
Moderator: John F. Saladino, president, John F. Saladino Inc.
Panelists: Sarah Medford, senior editor, architecture & design, *Town & Country*; Barbara Thornburg, assistant editor, home design, *Los Angeles Times Magazine*; James G. Trulove, publisher and editor-in-chief, *Graphis*; Donna Warner, editor-in-chief, *Metropolitan Home*.
Sponsor: American Society of Interior Designers (ASID).
Reception following the program, sponsored by Randolph & Hein, Suite G790, honoring program speakers. Open to all attendees.

1:30 PM-3:00 PM
DEFINING WESTERN STYLE
Center Green Theatre, Floor 2
Moderator: Beverly Russell, international author and design critic, president Beverly Russell Enterprises.
Panelists: Barbara Barry, principal, Barbara Barry Inc.; Brian A. Murphy, architect & contractor, president, BAM Construction/Design Inc.; James Northcutt, principal, James Northcutt Assoc.
Sponsors: Soofer Gallery and Dessin Fournir at Kneedler-Fauchere.

3:30 PM
GRAND OPENING OF IDEAHOUSE
Center Green, Floor 2, Suite G277.
Come for tea on Residential Day, as a new show home of ideas is launched. This 3,400 sq. ft. loft apartment, designed by Joe Ruggiero is full of inspirational ideas and new products for architects, interior designers, specifiers, and consumers. Open to all attendees.

6:30 PM cocktails,
7:30 PM dinner
1995 IIDA CALIBRE AWARDS
The Barker Hangar, Santa Monica Air Center. For tickets call 310-659-3712. General information call IIDA at 310-657-7730.

WEDNESDAY, MARCH 15, 1995

Showroom Hours:
9:00 AM-7:00 PM

10:00 AM-11:30 AM
DESIGN IS OUR BUSINESS: NAFTA
Center Green Theatre, Floor 2
Introduction: Marilyn Farrow, FIIDA, president IIDA.
Speaker: Bernard Ascher, director of service industry affairs, Office of the U.S. Trade Representative.
Sponsor: International Interior Design Association (IIDA).

3:00 PM-4:30 PM
MEDITATIONS AND NEW PROJECTS: RICARDO LEGORRETA
Center Green Theatre, Floor 2
Introduction: John V. Mutlow, FAIA, professor, University of Southern California and principal, John V. Mutlow Architects.
Speaker: Arq. Ricardo Legorreta, chairman of the board, Legorreta Arquitectos.

7:00 PM-10:00 PM
WESTWEEK AT 20 PARTY
Party and awards ceremony on the PDC Plaza. Celebration of WestWeek's 20th anniversary with Stars of Design installation honoring 20 design luminaries. Food, dance, entertainment.
Sponsor: Lincoln Continental.

THURSDAY, MARCH 16, 1995

Showroom Hours:
9:00 AM-7:00 PM

8:30 AM-9:30 AM
REMEMBERING BUCKY FULLER/BREAKFAST
Moderator: Allegra Fuller Snyder, president of the board of directors, Buckminster Fuller Institute.
Panelists: Tony Houston, film writer/producer; Peter Pearce, president, Pearce Structures; Bob Snyder, president, Masters & Masterworks Productions; Tom Vinetz, photographer.

10:00 AM-11:30 AM
PLURALISM IN ARCHITECTURE: CASE STUDIES IN WESTERN DESIGN
Center Green Theatre, Floor 2
Moderator: Joseph Giovannini, critic and architect, principal, Giovannini Associates.
Panelists: William P. Bruder, architect and president, William P. Bruder Architects Ltd.; Victoria Casasco, architect and principal, Victoria Casasco Studio; James L. Cutler, FAIA, principal, James Cutler Architects; Enrique Norten, architect and principal, TEN Arquitectos; Stanley Saitowitz, architect and principal, Stanley Saitowitz Office.
Sponsor: American Institute of Architects, L.A. Chapter, (AIA).
Special reception following program, sponsored by AIA, suite B275, honoring program speakers. Open to all attendees.

12 Noon
CONVERSATIONS AT LUNCH
fusion at PDC
"Luncheon at the Design Center" with a favorite architect or designer at small tables of 8 or 10.

3:00 PM-4:30 PM
BIG CHANGES: THE ENTERTAINMENT INDUSTRY AND THE REAL ESTATE IT CONTROLS
Center Green Theatre, Floor 2
Moderator: Roger Yee, architect, editor-in-chief, *Contract Design*.
Panelists: Linda Morgenlander, AIA, sr. project manager, Disney Development Co.; Sony Pictures Entertainment representative.

FRIDAY, MARCH 17, 1995

Showroom Hours
9:00 AM - 5:00 PM

The Best of LA: Great Designs, Great Tours:
A day filled with exciting views of Los Angeles. Tours are scheduled for morning and afternoon, and are strictly limited on a first-come, first-reserved basis. For further information, contact Ellen Onkin at Crown International Travel for WestWeek 95 Tours; 800-421-9537 or 310-475-5661 or FAX 310-475-6881.

Steelcase Elects New Prez

Grand Rapids, Mich. - After 14 years with furniture manufacturer Steelcase Inc., Grand Rapids, Mich., James P. Hackett, executive vice president and chief operating officer of Steelcase North America, has been named president and chief executive officer.

Hackett' served as senior vice president of sales and marketing at Steelcase and in 1993 was named president of Turnstone

"A beautiful design should stand the test of time. Not to mention five o'clock traffic."



Lynne Mitchell East
President, Mitchell Group
Houston, TX



Time. You can buy it, spend it, even run out of it and still it wears on. "Wear" being the key word here. But when it comes to carpet, at Masland we feel that while no one can turn back he clock, at least we can postpone the inevitable.

How do we do it? Let's ake it from the top. Or ather, since we're alking carpet ere, the bottom. Our Regiment carpet which, incidentally, makes a orgeous frame for this ad) is 100% Dupont Antron Lumena® in a textured loop construction. Which means a deep, rich look without sacrificing durability. What could be better for a busy office? In fact, we're so confident our carpet can take a beating and keep bouncing back beautifully, we stand behind it with a ten-year warranty.



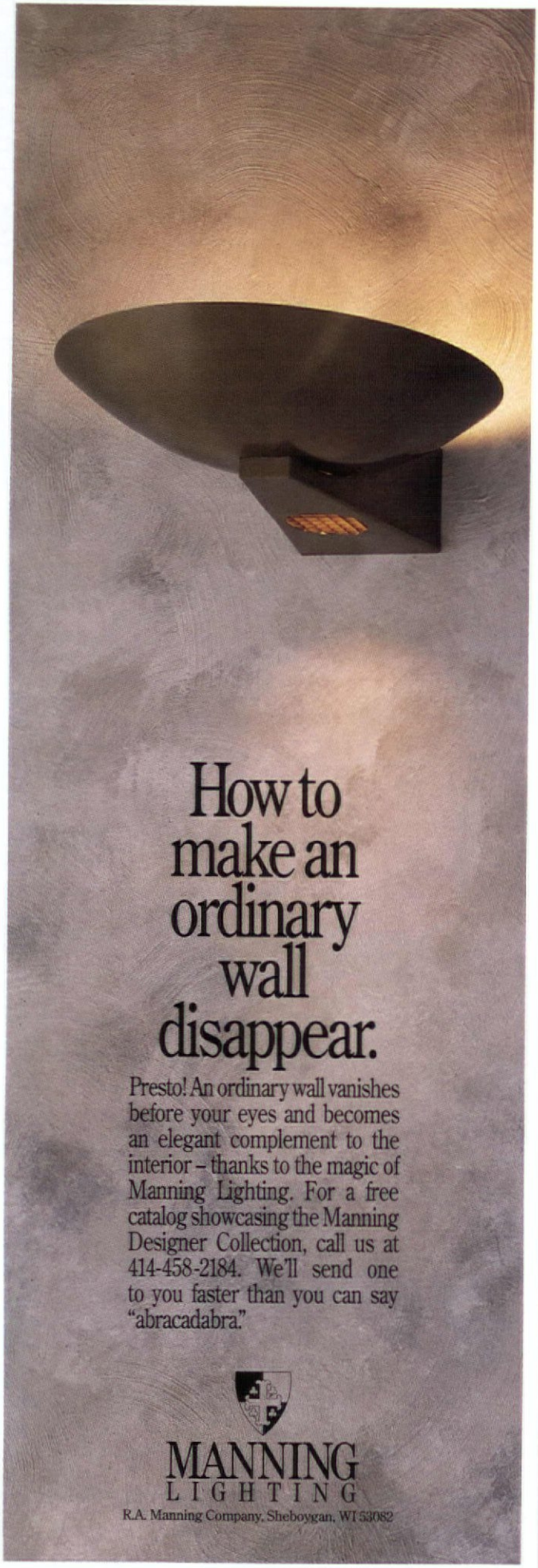
But while we're tough, we're also sensitive. You need variety. Regiment comes in 17 colorways. You need service. There's our quick, reliable strike-offs for any custom project. You're busy. Our Samples on the Spot program delivers samples of running line goods in 48 hours. And you're diversified. That's why this design can cross corporate, health-care, hospitality or retail boundaries and always look smashing. While offering exceptional resistance to crushing or matting. Would you expect any less of a company that's been making carpet for 127 years?

Just call 1-800-633-0468 or your sales representative for more information on Regiment and our other beautiful carpets. They'll look good through the years, and even the unavoidable rush hour.



MASLAND
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Inc. In April of 1994, Hackett was elected to executive vice president of Steelcase Ventures. As president and chief executive officer, Hackett replaces interim president Frank H. Merlotti, who was Steelcase president and CEO from 1980-1990.

In his new position, Hackett will collaborate with Steelcase chairman Robert Pew, Merlotti and the board of directors on business strategies and divising a focus on teamwork. Hackett has released a statement saying, "Our focus on teamwork begins with top management." He plans to lead Steelcase into the future with this approach.

Power Merger

New York - Philip Johnson, FAIA, one of the fathers of modern architecture, has announced a merger with Alan Ritchie/David Fiore Architects. The new firm will be known as Philip Johnson, Ritchie & Fiore Architects, and will be located in the Lipstick Building in Manhattan, designed by Philip Johnson.

Alan Ritchie and David Fiore were both associated with Philip Johnson when the firm was Johnson/Burgee Architects. Ritchie joined Philip Johnson in 1969 and was one of the partners in charge of such prestigious projects as the AT&T World building in New York, a building that marks the New York skyline. In 1980 David Fiore joined the firm and was project architect on One International Place in Boston. The two left Philip Johnson in 1987 to form their own partnership conducting renovations, corporate interiors and construction.

Ritchie and Fiore are already involved on projects such as the Gulf Western Tower with Donald Trump/The Galbreath Company and General Electric Company, as well as commissions for the British government.

Philip Johnson was recently honored with the Bronze Medal of Honor by the New York Landmarks Preservation Foundation for his 60-year record of creativity. His book *Philip Johnson, the Architect in His Own Words* has just been published by Rizzoli, New York.

Commissions and Awards

RTKL Associates Inc., Baltimore, has been chosen to consult on the masterplan of the New City Center Development for Dalian City in the Lialoing Province in China, and has been chosen to prepare the redevelopment and expansion plan for GUM department store in the Red Square Shopping Arcade in Moscow.

Hansen Lind Meyer, Orlando, Fla., will design an ambulatory services building for Providence Hospital, Mobile, Ala.

Interior Architecture, San Diego, has been contracted with **Michael Swain Associates**, Irvine, Calif., to provide interior design services for Kaiser Permanente Health Plan's Southern California Regional Call Center in Corona, Calif.

Bank of Boston has retained **Stevens & Wilkinson**, Atlanta, for interior design services for new offices in Atlanta.

Cosimo Pizzulli of **Pizzulli Associates**, Santa Monica, Calif., has been contracted to design the interiors of the Bertelsmann Music Group in Beverly Hills, Calif.

Liminality, Washington, D.C., has been awarded the commission for interior design services for the relocation of Mitsubishi Electronics America, Washington, D.C.

The National Trust for Historic Preservation selected the restoration of Harvard Yard, Cambridge, Mass., designed by Boston-based **CBT/Childs Bertman Tseckares Inc.**, for its honor award.

Continental Airlines has contracted **Sikes Jennings Kelly & Brewer Architects** in Houston to renovate its corporate offices in the America Tower, Houston.

The 1994 Healthcare Design Awards, sponsored by The Center for Health Design, went to **Guynes Design**, Phoenix, Ariz. for the Danbury Hospital Main Street Rehabilitation Center in Danbury, Conn., **Harry Loucks**, director of design for Arkansas Children's Hospital in Little Rock, Ark., for



The best design begins with the best fiber.

Monsanto presents the prestigious 1994 Doc Award to Robert Green and the design team at Gensler and Associates/Architects, Santa Monica, CA, for the **glamorous** interior of Sony Pictures Studios' **Rita Hayworth** Dining Room, Culver City. The winning designers used stylized Milliken & Company custom carpet with Monsanto **Ultron® VIP nylon** for its performance against stains and traffic. And recreate the romance of **Hollywood's Golden Era.**

Choose Ultron® VIP carpet fiber for your next project. And you could be a **winner,** too.

Monsanto
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For details about the 1995 Doc Awards, contact Monsanto, The Chemical Group, A Unit of Monsanto Company, 1-800-543-5377 or 1-404-951-7600.
Winning design team shown below: (L to R) Catherine Shields, Robert Green and John Carter.



an entry sculpture and **Angelo Carpinelli**, a student form Arizona State University for his portable braille display concept.

People in the News

Loebl Schlossman and Hackl, Inc. and LSH/Hague-Richards Associates of Chicago have announced the appointment by President Clinton of associate principal **John Catlin**, AIA, to the U.S. Architectural and Transportation Barriers Compliance Access Board.

M. Rex Miller was appointed vice president of national accounts and dealer development for The Gunlocke Company, Wayland, N.Y.

James Carter, AIA, of The Hillier Group, Princeton, N.J., has been named associate principal in charge of the interiors studio at Hillier.

Roy Follmuth has been named managing principal of Leo Daly's Los Angeles office.

Terry George Hoffman, AIA, has joined the Chicago office of Hansen Lind Meyer as director of health care.

Kurt Kuechler has been promoted to director of operations at Interprise, a corporate interior planning and design firm in Chicago.

Ross Mackenzie has been promoted to associate at Wimberly Allison Tong & Goo, Honolulu, and Gerald Dunn, AIA, has joined the firm as director of entertainment design.

The American Institute of Architects 1995 Whitney M. Young Jr. Citation will be awarded to the Atlanta architect **William Stanley III**, AIA, past president of the National Organization of Minority Architects, for his significant social and professional contributions.

Business Briefs

Vernon Heath, co-founder of **Rosemount Inc.**, Lakeville, Minn., has purchased the office furniture subsidiary of the same company.

The Los Angeles office of **Brown Raysman & Millstein** has relocated to 550 South Hope Street, 20th floor, Los Angeles, CA 90071.

Perkins Eastman Architects PC has opened a full service office in Pittsburgh with David Hoglund as principal of the firm.

The Bethesda, Md., office of **The Hillier Group** has allied with the Washington, D.C. firm **W.G. Reed Architecture, P.C.** The new office will be known as Hillier/Reed.

Coming Events

March 3: Leaders Breakfast sponsored by the International Interior Design Association; St. Regis Hotel, New York; Call (212) 749-2047.

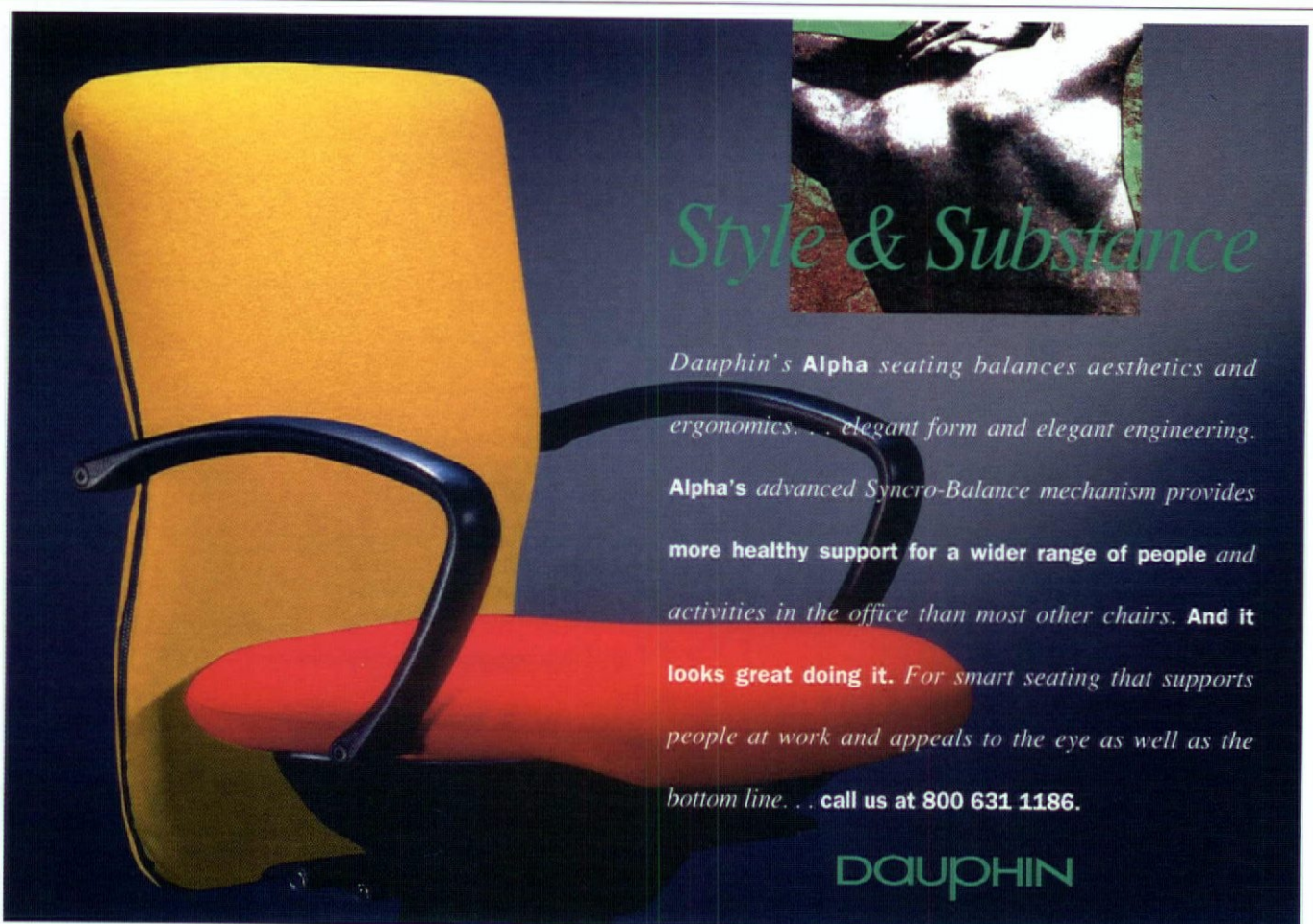
March 5-8: International Conference and Exhibition on Health Facility Planning, Design and Construction; Tampa Convention Center, Tampa, Fla. Write, American Society for Hospital Engineering of the American Hospital Association, 840 North Lake Shore Drive, Chicago, IL 60611, Attn: Margaret Smyth (8W).

March 14-17: WestWeek '95; Pacific Design Center, Los Angeles; Call (310) 657-0800 ext. 311.

April 18-20: International Press Conference on International Trade Fair for Interior Furnishings and Contract Business, a joint venture between Messe Frankfurt and Hong Kong Trade Development Council; Hong Kong; 852-584-43 33.

April 26-29: Int'l Tile & Stone Expo; Miami Beach Convention Center; (800) 747-9400.

May 5-8: The American Institute of Architects Annual National Convention and AIA Expo95; *Revisioning: Seeing Ourselves as Collaborative Leaders*; Georgia World Congress Center, Atlanta; Call (800) 305-7737.



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World Workplace™ '95

A Comprehensive Event for Workplace Professionals

An annual event that incorporates the industry's most comprehensive exposition along with educational tracks developed by various professional and trade associations that represent virtually all fields.

The first event planned by the World Workplace Consortium, World Workplace '95 will unite all workplace-related professionals under one roof for four days beginning Sept. 17 and continuing through Sept. 20, 1995, in Miami Beach, Fla., at the Miami Beach Convention Center. A large networking welcome reception will kick-off the first day of the event.

"Integrated Collaborative Solutions to the Needs and Technologies of the Workplace," will be the theme of the newly created event. A broad selection of sessions addressing various aspects of this theme — from technology and human factors to design and facility management considerations — will be held.

One-stop source.

The conference provides a one-stop source where all participants are able to attend educational sessions, view product and service solutions, network with each other and, in the end, expand their knowledge of all areas related to the workplace. "Today, the way we do business is quickly changing. Workplace professionals such as designers, facility executives, engineers, real estate professionals, human resource personnel and others are having to work together more closely. As a result, we must expand our knowledge of all these workplace-related disciplines in order to do our jobs more effectively," said Richard Cooper Jr., CFM, IFMA chairman. "World Workplace will give attendees that diverse information. It's an all-inclusive source that provides information on a variety of workplace professions and the critical issues that face them."

"World Workplace is a unique venue that joins many renowned workplace-related associations and trade publications. Attendees will each create their own customized conference programs from those submitted by the different organizations. Those who choose not to attend World Workplace will miss out on the educational and networking opportunity of the year."

Penny Bonda
President, ASID

Participating organizations.

An alliance of well-respected organizations, World Workplace '95 consists of groups such as the American Society of Interior Designers (ASID), International Association of Corporate Real Estate Executives (NACORE), International Association of Lighting Designers (IALD), American Institute of Architects (AIA), The Carpet and Rug Institute (CRI), Health Facility Institute (HFI), Building Owners and Managers Institute International (BOMI), U.S. Green Building Council, National Coalition on Indoor Air Quality (NCIAQ), The Construction

Advertisement

Specifications Institute (CSI), Group C Communications (the publisher of *Today's Facility Manager and Business Facilities*), BPI Communications (the publisher of *Interiors and Architecture*), *Managing Office Technology*, *Facilities Design & Management*, *Contract Design*, *Interior Design and Canadian Facility Management & Design*. These outstanding organizations and publications will provide a full variety of educational programs for attendees who will be able to select from a multitude of sessions, thus creating a personalized conference program.

In addition, highly-rated keynote and general session speakers such as Lester Thurow, author of *Head to Head: The Coming Economic Battle Among Japan, Europe and America* and Don Tapscott, author of *Paradigm Shift: The New Promise of Information Technology*, will contribute to the industry's most comprehensive event. Thurow is a world-renowned economist who has authored several widely-acclaimed books including bestsellers *The Zero-Sum Society* and *The Zero-Sum Solution*. Tapscott is formerly vice president, technology, of the DMR Group Inc., a leading international provider of information technology services to businesses and public enterprises. He also is the author of several books, numerous papers and articles on the application of technology to business.

"World Workplace '95 provides an opportunity for real estate executives to interact with the many other professionals involved in the workplace industry. The networking and educational opportunities will be of tremendous benefit to all attendees. In addition, the World Workplace format is very innovative for this industry."
John E. Blake, MCR
Chairman, NACORE International

"By integrating programs and aligning expertise, the participating organizations provide the World Workplace attendee with the opportunity for education unmatched anywhere in the world," said M. Weldon Rogers III, BIFMA president. "All workplace professionals can now 'create their own conference' by picking and choosing sessions provided by the different organizations."

Dramatic new concept.

A learning center as opposed to a traditional "expo," World Workplace directly links the educational program to the exposition, making the entire event completely integrated. Attendees will be able to study about a targeted subject in an educational session taught by an impartial third-party expert, and then be directed to specific exhibits where they'll find product and service solutions addressing the subject they just learned about. Icons will be utilized to code and cross reference exhibits and educational sessions for easy reference. For instance, if an attendee is interested in ergonomics, the World Workplace program literature identifies the educational sessions that address the specific topic and the exhibits that feature ergonomic solutions. It provides the attendee with the advantage of comparing and contrasting educational components with the manufacturer and service provider exhibits.

Highly diversified exposition.

More than 250 exhibitors have already committed to participate in World Workplace. Among the cross-section of companies participating are: Dow, DuPont, Environsense Consortium Inc., Indiana Furniture Industries, ISS International Service System, Johnson Controls Inc., Law Engineering, Ledalite Architectural Products Inc., Maintenance Automation Corp., Mayflower Transit, Pitney Bowes Management, Sylvania Lighting Services, 3M and Xerox Business Services.

World Workplace Consortium.

The Consortium, a joint partnership between two leading non-profit associations, the International Facility Management Association (IFMA) and the Business and Institutional Furniture Manufacturer's Association (BIFMA), was developed in December 1993 to address changing workplace needs. World Workplace '95 was designed by the Consortium to bring together workplace professionals from many different disciplines, including facility executives, interior designers, building managers, architects, real-estate professionals, engineers, property managers, leasing agents, lighting designers and security professionals.

World Workplace '95.
Contact World Workplace at (713) 62-WORLD or fax (713) 623-6124.

World Workplace™

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MARKETPLACE



Interchange, designed by John Rizzi for Allsteel, is a simple desk and panel system in one, with adjustable tables and mobile storage to hide the clutter. Interchange can come together or apart on site and rolls to any destination, offering both versatility and simplicity.

Circle No. 219

GF Office Furniture introduces a high-back model of its ErgoTek™ Seating, which includes executive, professional, managerial, task, side swivel, sled base side and stacking chairs. The passive ergonomic seating features elastic polytech seat shells that flex with the user's movement. Controls include pneumatic height, knee-tilt tension and forward-tilt.

Circle No. 229





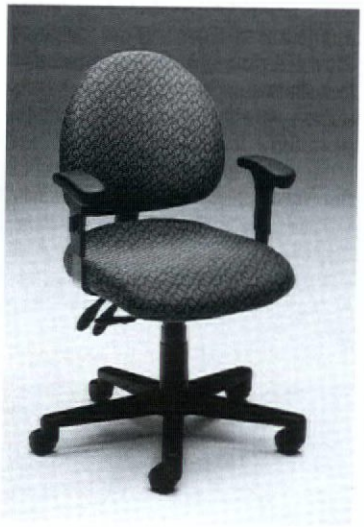
WESTWEEK '95

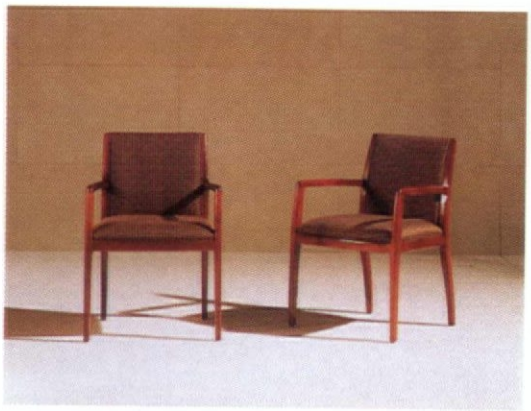
Carnegie introduces the four patterns of Asia, a multi-purpose collection from Creation Baumann of Switzerland. These constructions are composed of silk, linen and rayon combinations and are available in 65 standard colorways for the window or wall.

Circle No. 222

Cue by American Seating provides active ergonomic seating for a task-intensive user. From a seated position, the user adjusts the operating knobs to achieve the desired chair position. Personalized options include arm height and width, seat height and angle, as well as back height, depth and angle.

Circle No. 220





Mark Goetz designed the Waverly Chair for Bernhardt for conference and guest applications. The piece is designed with fluid lines, slightly curved legs and rounded arms, while offering maximum comfort and support.

Circle No. 223



Building Blocks by Arc-Com form a collection of coordinated jacquard patterns woven in 100% solution-dyed Zeftron 200 Nylon in 48 colorways. All patterns resist abrasion, and surpass 250,000 double rubs on the Wyzenbeek test with no noticeable wear.

Circle No. 221

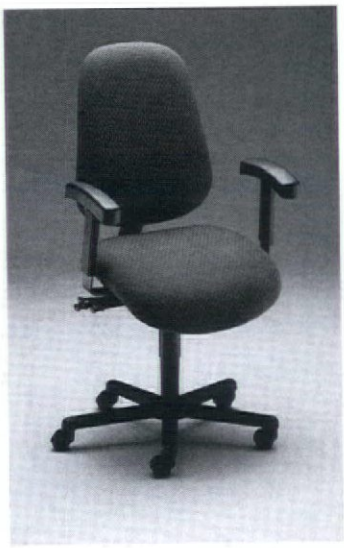


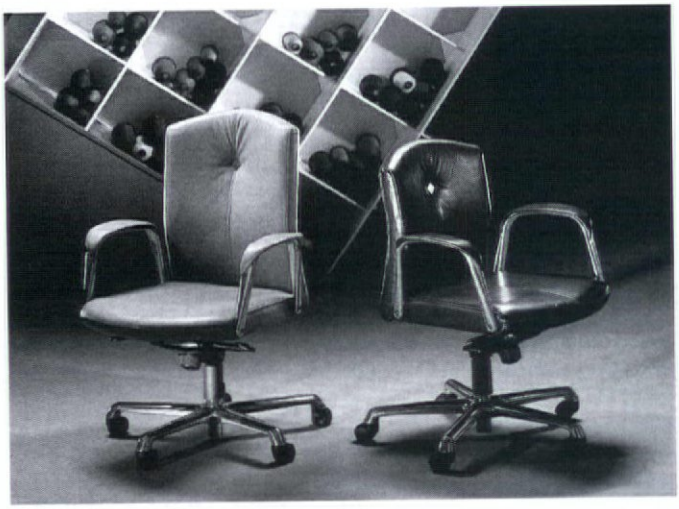
The Leggins table is designed by Victor I. Dziekiewicz for Brueton with wood legs and a sliced cylindrical apron to create a beveled cradle with a top suspended by metal pins. The table is available in a variety of sizes, shapes, woods and opaque colors.

Circle No. 225

Fixtures Furniture features the Discovery Shelf, an ergonomically adjustable office chair. Seat widths are available in two options, 18 in. and 20 in., and three back heights, 15, 17 and 20 ins., with optional arms. The Discovery Shelf includes an unconditional five-year warranty.

Circle No. 228





The Ecco Seating Series by Davis Furniture Industries, designed by Manfred Elzenbeck and Burkhard Vogtherr, is a contemporary executive swivel chair ideal for all types of applications. The series is offered in a variety of back heights with arms in black or polished chrome.

Circle No. 226



Serape by DesignTex uses the American Southwest as a motif, as seen in its warm desert tones. Serape's repeat of pattern is over 20 in. and is available in seven colorways such as warm terra cotta, adobe and cool sagebrush. The fabric meets ACT standards for heavy duty upholstery in all categories.

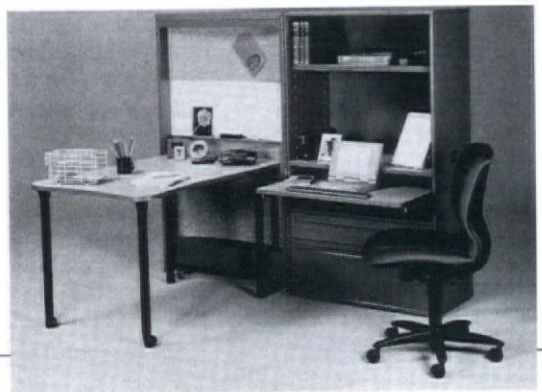
Circle No. 227

Brayton presents Kiana, a pull-up chair that adds a flair to conference seating. Kiana features a solid maple frame supported by sturdy legs. Crescent arms highlight the soft look with an optional swivel tilt base offered in chrome, black powder or wood.

Circle No. 224



HOW THE WEST IS ONE



Haworth's self-contained Steamer mobile office is an alternative to a traditional office. The Steamer also offers the user personal space as it can be closed and locked at the end of the day. While open and in use, The Steamer enables workers to interact in a teaming environment.

Circle No. 230

MARKETPLACE

Knoll presents Propeller, a line of training and conference tables designed by the architect Emanuela Frattini. The tables are available in a variety of shapes and sizes and were designed to be easily moved, stored and reconfigured by the user.

Circle No. 231



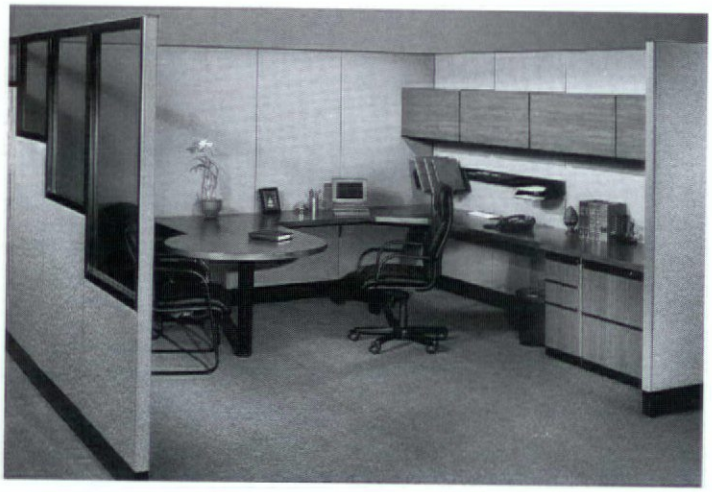


The Rapport™ ergonomic chair from Steelcase features a separate backrest pillow which can be adjusted in a 4-in. range for optimal support. The arm rests move in and out independently and the seat depth adjusts up to three inches to accommodate various leg lengths.

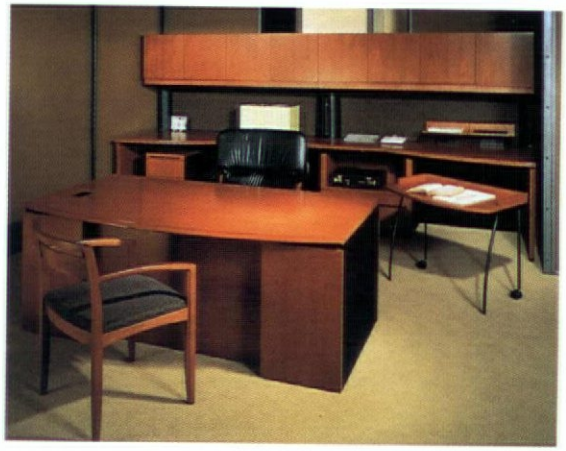
Circle No. 236

Panel Concepts introduces the TopLine executive series, an office system with an interlocking panel design and connection system. TopLine is constructed with thicker panels and waterfall drawer pulls for top performance and quality.

Circle No. 234



THE DESIGN JUICE IS LOOSE IN L.A.



Metro Furniture's Template™ is a system for the private office addressing the needs of power access and storage. Template™ utilizes an open plan system with wire placement located underneath the work surface that adjusts into a corner channel on the floor.

Circle No. 233

Pindler & Pindler presents Finesse, a unique collection of jacquard upholstery patterns inspired by elements from around the world. Finesse is expertly crafted with lustrous yarns of mercerized cotton, rayon and rayon filament. All fabrics are 54-in. wide, protected with a Teflon finish and available in various colorways.

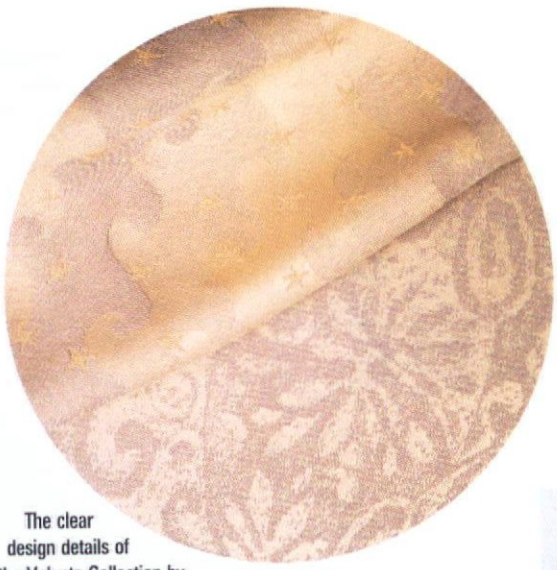
Circle No. 235



The Flexis Operational is part of the Flexis Line, designed by Jonathan Ginat for United Chair. The model features a forward pitch adjustment, free-floating seat tilt, seat height and back angle adjustments while retaining the aesthetic appeal of the original line.

Circle No. 238





The clear design details of the Volante Collection by Maharam are offered in 23 patterns and 110 colorways of 72-in. health care fabrics. All fabrics are constructed of 100% Trevira® FR Polyester, are machine washable and suited for cubicle curtains, bedspreads or draperies.

Circle No. 232



The Duke chair, designed by Joseph Ricchio for ICF, is an expansion of the Contract Advantage™ product offerings. The chair combines a sensitivity to wood with a sophisticated design to form a sturdy, stackable chair. Duke is available with a variety of arm options with a wood or upholstered back.

Circle No. 237

SLIP SLIDIN' AWAY TO L.A.

The exposed maple molded plywood shell of Thonet's Zoe chair enhances it's simple design. The chair is contoured with a waterfall seat, comes in 17 metal finishes, 19 wood finishes and is stackable.

Circle No. 239

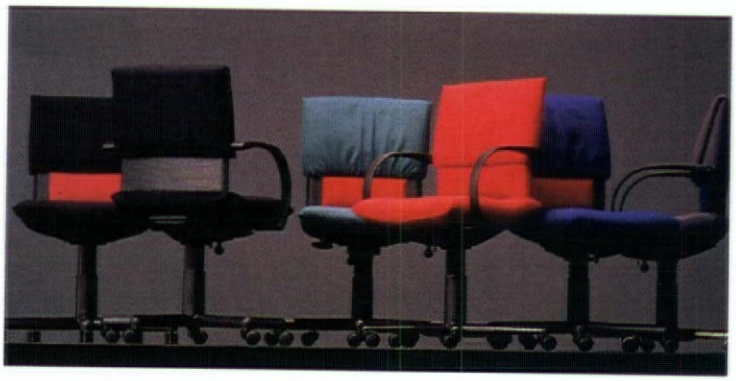




Tuohy presents the Chicago Collection, an assortment of wood casegoods, tables, seating, lighting and accessories designed by Brian Kane for the office environment. The modular pieces can be utilized alone or composed in union for a complete design that includes drop leafs and corner shelving.

Circle No. 240

MARKETPLACE



Vitra introduces the classic Figura 2000 chair designed by Mario Bellini to give a more domestic quality to office interiors. The chair is an ergonomically enhanced version of the original, with removable upholstery for maintenance or replacement.

Circle No. 242

Wolf-Gordon presents a fine art approach to wallcovering design with its Florentine Collection, an innovative process reminiscent of faux fresco, marble and metal. Once only achievable by the work of an artisan, Florentine offers a wide range of textures and colors that enhance many interiors.

Circle No. 243

SEQUESTER YOURSELF AT THE PDC



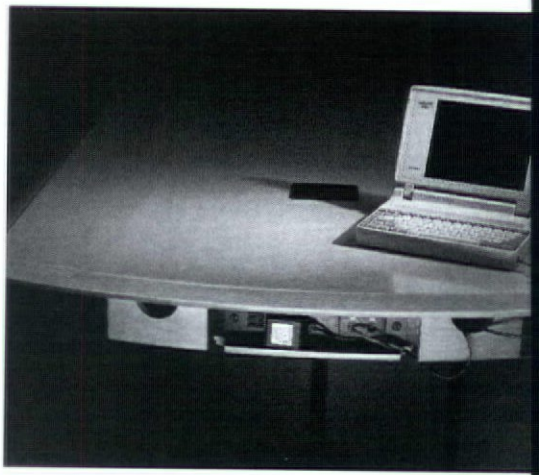


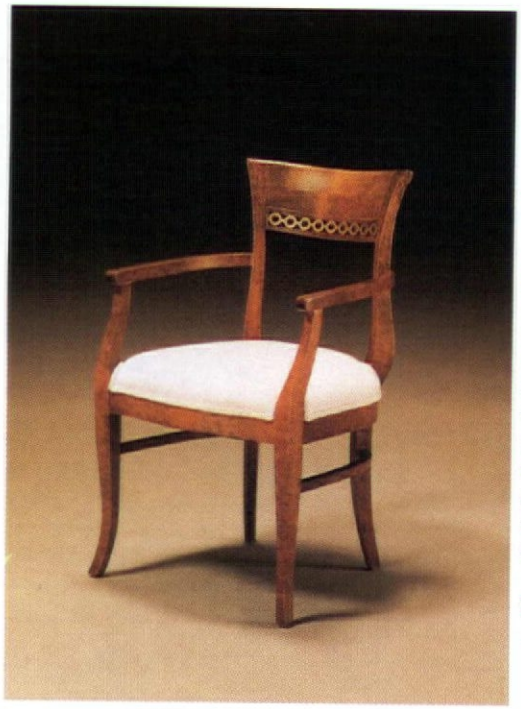
The Assisa chair by Vecta offers ergonomics at a competitive price. Active models feature independently adjustable and lockable seat and back with adjustments. All models are available in various colors and arm options.

Circle No. 241

The Duomo Collection from Nucraft is a distinctive comprehensive conference room furniture offering design by Bill Schacht. Developed as a solution to changing conferencing and presentation patterns and to accommodate the ever-advancing technologies of corporate conference environments, the collection features integrated data, power and communication interfaces.

Circle No. 245





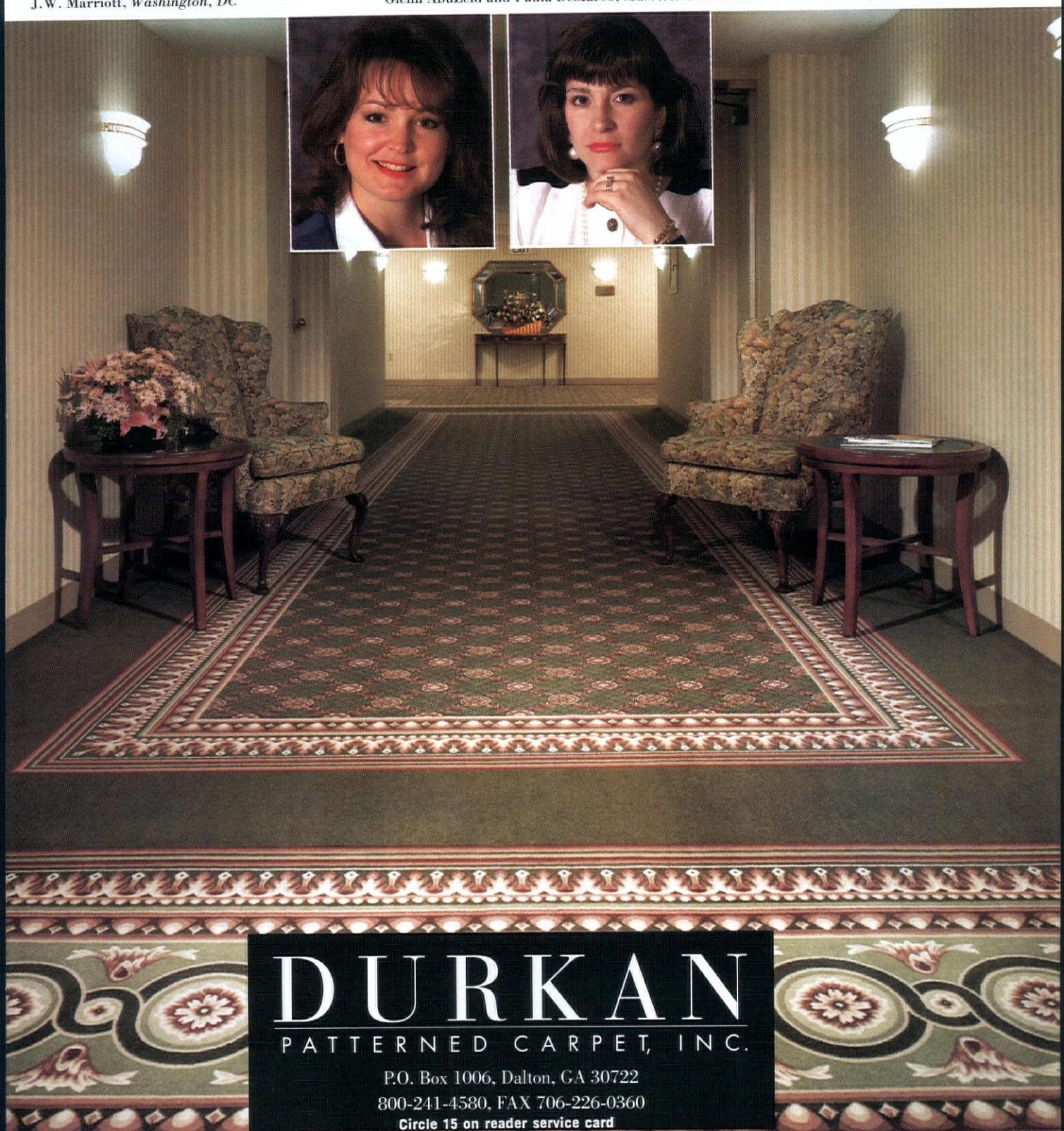
This new dining chair from Shelby Williams reflects an upscale approach to transitional design. The contoured back and foam-padded spring seat assure maximum comfort. The perforated back detail is illustrated with gold accents and a matching side chair and bar stool are also available.

Circle No. 244

"We wanted an inviting residential look, but we needed performance and durability for our high-traffic hotel corridors. Durkan satisfied both requirements beautifully and cost effectively."

J.W. Marriott, *Washington, DC*

Glenn AbuZeid and Paula DeMarco, *Marriott Architecture & Construction, Bethesda, MD*



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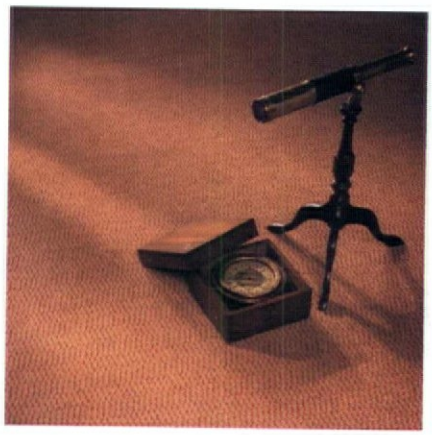
Carpet for Health Care

Even as America goes after the health care industry with a budgetary scalpel, the proper specification of building materials and furnishings goes on. There is little question that the wear and tear on floors of hospitals, clinics and professional offices call for such monolithic surfaces as vinyl, terrazzo, stone and tile. Yet there are areas in which carpet has become the flooring of choice—in administrative offices, lounge areas and waiting rooms—for the best of reasons. It does the job where the focus is on the family or staff support. Here are ways that carpet can help.

J&J INDUSTRIES

New Directions, the health care carpet recently introduced by J&J Industries, features J&J's Techno Weave® I Process of placing loops and cut-loops to create innovative mutidimensional effects. The product is eligible for BASF's 6ix Again™ Recycling Program to assure that the carpet fiber can be recycled. The carpet is available in 30 colors.

Circle No. 201



COLLINS & AIKMAN

Collins & Aikman developed Remedies for health care facilities with environmental and ergonomic awareness. Remedies offers coordinating corridor, transitional border and patient room floor coverings in 18 base shades, and is made of 100% DuPont Antron Lumena®.

Circle No. 202



DORSETT COMMERCIAL CARPET

Diamante from Dorsett is specifically designed for high-traffic environments in mind. The 1/10-in.-gauge level loop of 100% Durachrome® continuous filament nylon offers stain and wear resistance, permanent antimicrobial and antistatic protection. The carpet is available in 12 colorations.

Circle No. 203



DURKAN COMMERCIAL CARPET

Durkan Commercial Carpet presents new multi-level carpets with durability, style and recyclable Zeftron® Solution-Dyed Nylon. Hobnail is available in 17 different colorations in 40-ounce, level loop, 1/8-in.-gauge tufted of 100% solution dyed BASF Zeftron® 2000 Nylon 6ix™ yarn.

Circle No. 204



EUROTEX

Eurotex's Tretford is offered in both broadloom and carpet tile construction in 6-ft.-7-in. width and tiles in 50-cm. squares. The pile yarns are a blend of wool, mohair and nylon in 40 different colors. Tretford's texture is distinctive for its concentric ribbing, making it aesthetically appealing as well as durable.

Circle No. 205



INTERFACE FLOORING SYSTEMS

Jakarta, presented by Interface Flooring Systems, is designed to be quarter-turned to create a parquet, homelike environment in health care situations. The carpet is made from DuPont's Antron Lumena® solution-dyed fibers with varying patterns, and is treated with Interface's Intersept®, an antimicrobial that inhibits the growth of microorganisms.

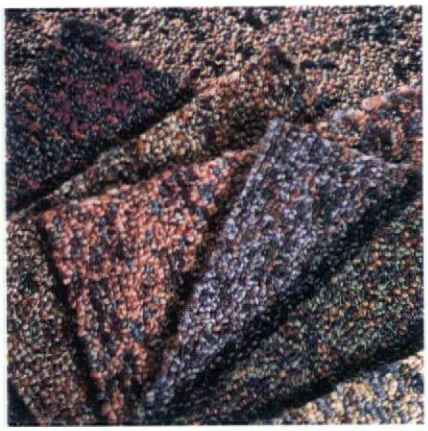
Circle No. 206



LEES COMMERCIAL CARPET

In consultation with a health care advisory board, Lees Commercial Carpet has crafted a collection of health care carpeting that retains the same color, texture and patterns as other commercial carpets. The Specialist is meant for public areas and can be employed to liven up a hallway or mask high traffic areas.

Circle No. 208



MANNINGTON

Medera by Mannington is a solution-dyed, cut-pile frieze that is excellent for health care applications. Medera offers pile retention as well as resistance against matting, crushing and abrasive wear. The carpet is available in 24 duo tone color choices in 12-ft. broadloom.

Circle No. 209



MASLAND CARPETS

The densely tufted, 1/10-in.-gauge construction of Regiment by Masland Carpets is made of DuPont's Antron Lumena® BCF solution dyed nylon to ward off heavy traffic wear and staining. The carpet is available in 17 colorations and includes a 10-year limited wear warranty.

Circle No. 210



MILLIKEN CARPET

The soft textures and colors of modular carpet offered by Milliken Carpets creates an unstressful interior through the corridors or rooms of a health care facility. All Milliken's modular carpets meet or exceed the Carpet & Rug Institute's standards for indoor air quality.

Circle No. 211



MOHAWK

Mohawk offers a natural look with the Stonehenge Group of health care carpeting–Brookstone, Standstone and Fieldstone. The three loop patterns and textures are crafted with Allied Anso IV HP fibers. Each is available in 24 colorways.

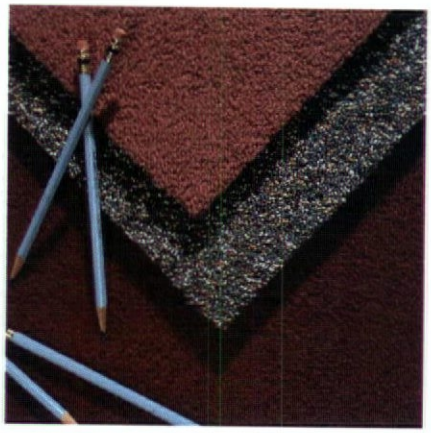
Circle No. 212



MONSANTO

Monsanto introduces Ultron VIP Solution Dyed Nylon 6,6 fiber, an improved contract fiber for high-performance. The fiber is treated with 3M Commercial Carpet Protector for superior soil and stain resistance. The carpet is colored all the way to the core in order to handle harsh chemical cleanups without fading.

Circle No. 213



PATCRAFT COMMERCIAL CARPET

The latest introduction from Patcraft Commercial Carpet, Catalyst, features Patcraft's Premise SD Solution Dyed Nylon in bright colors complemented by natural tones. A variety of backing options are available including the XP Series Extended Performance Flooring System.

Circle No. 214



SHAW INDUSTRIES

Arrowhead, offered by Shaw Stratton Commercial Carpets, is a graphic loop pile featuring a small-scale pattern made from three solution-dyed yarns. The carpet is easy to maintain and ensures lasting appearance retention. Arrowhead is available in 14 colorations and is backed with a 10-year wear and colorfastness warranty.

Circle No. 215



U.S. AXMINSTER

The Wayfinding corridor carpeting by U.S. Axminster features 21 different BASF Solution Dyed Nylon colors with 100% synthetic backing materials. Solution Dyed Nylon offers durability and can improve indoor air quality by acting as a sink in attracting airborne dust and soil, which can then be easily removed.

Circle No. 216

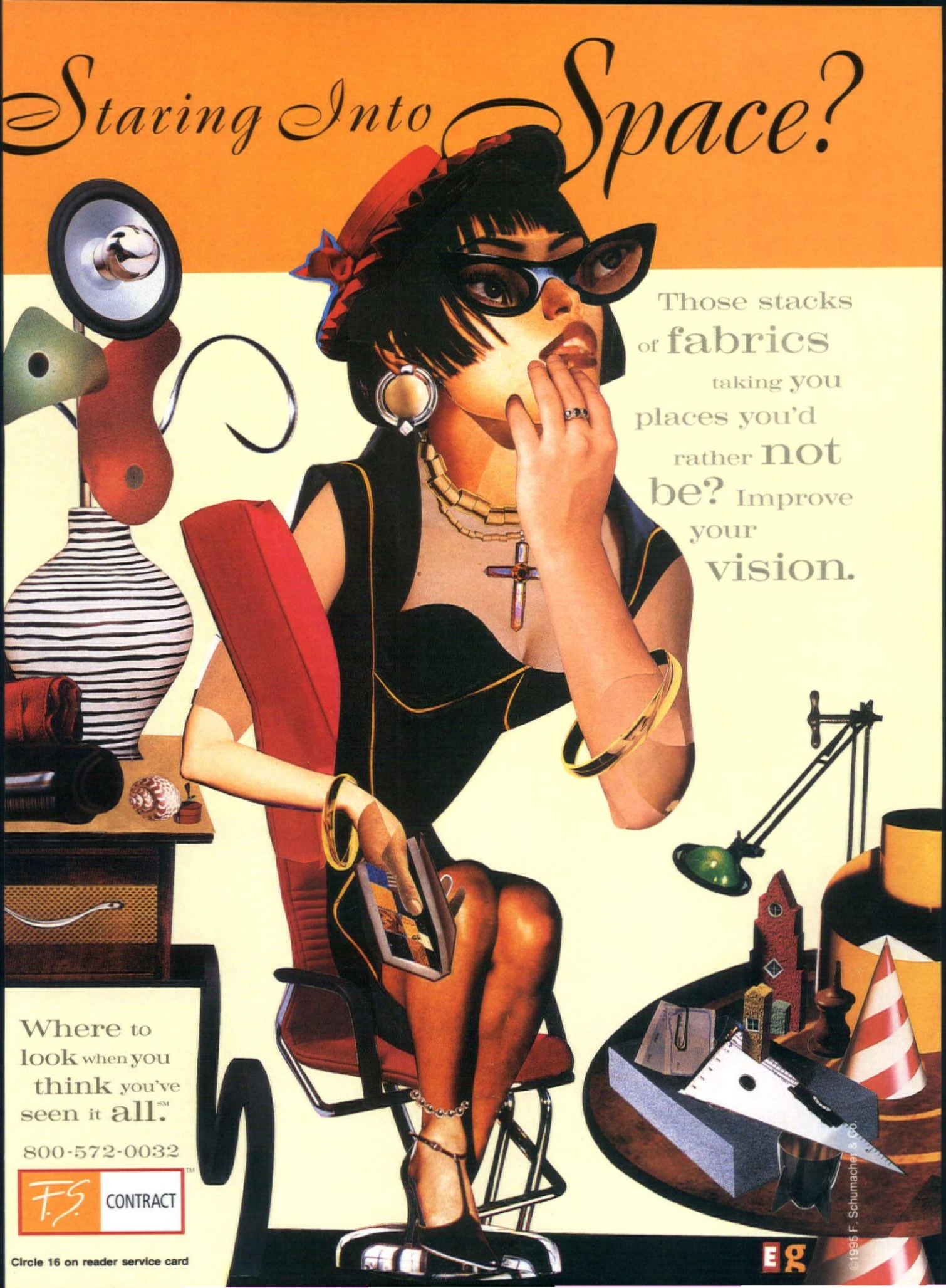


WHITECREST COMMERCIAL CARPETS

Vibrations, the new carpet line from Whitecrest Commercial Carpets, is constructed with durable loop-pile and recyclable Nylon 6ix™ fiber from BASF. Vibrations is a 26-ounce, 1/10-in.-gauge product available in 26 colorations.

Circle No. 217




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A host of Carnegie's more popular patterns, including (below, left; top to bottom) The Twist, Shimmy, Square Dance, Tango and Flying Kites, are well represented in the company's Fastrack upholstery program (below, right) in various colorways.

Making Tracks

Carnegie gives quick ship a new design twist with its Fastrack program of upholstery fabrics created by Laura Guido Clark and Beverly Thome

By Jennifer Thiele Busch

Perhaps the only thing that rivals tight budgeting as the number one reality of design projects today is tight scheduling. As the affluent '80s drew to a close, and manufacturers and suppliers to the commercial design industry realized that service would be key to success in the cautious and practical '90s, many responded with quick ship programs designed to fill orders faster. But faster does not always mean better in textiles, where conventional quick ship programs may be defined as "in stock" but "low quality." Recognizing the void for high quality fabrics that are available on tight deadlines—and responding to designers' requests for a quick ship program offering a range of color, pattern, scale and price for commercial projects—Carnegie has introduced the Fastrack program of in-stock upholstery fabrics.

"We think Fastrack changes the image of quick ship fabrics, which tend to include the least expensive and least design-oriented products in a manufacturer's line," explains Cliff Goldman, Carnegie executive vice president. On the contrary, the majority of fabrics available through Fastrack —all ranging from $28 to $49 per linear yard—are among the most popular and high quality fabrics Carnegie has offered in recent years, all created by the noted textile design team of Laura Guido Clark and Beverly Thome.

By taking a deeper inventory position of at least 60 yards in 75 popular upholstery patterns, including the highly textured Tosca, the small-scale Multiple Choice and the energetic The Twist, Carnegie is investing considerably in its new venture. The Fastrack program guarantees next-day shipment or offers to pay freight if for any reason the stock is not immediately available. "Our goal was to sample out our best-selling upholstery fabrics in a format that makes it easy for designers, dealers and facility managers to evaluate," states Goldman. "A primary motivation was to strengthen our position with dealers, who are often charged with meeting tight deadlines."

Guido Clark and Thome not only designed the fabrics in the program, they were fully involved in developing its content and presentation. When asked to describe the common threads that run throughout all these best-sellers, the pair are elusive. "I wish we knew the formula," muses Guido Clark. "But there are some things about the success—or lack of success—of particular patterns that even we don't anticipate." Though many Fastrack fabrics were chosen based on sales records, the development of a comprehensive color range for the program became the basic overriding goal.

"Color was a big consideration," says Guido Clark. "The program offers neutrals to dark colors in a very broad range, which is not usually expected of this type of program." Thome also stresses that the project is sensitive to the needs of designers with renovation projects. "Many clients have retrofit jobs where they have to work with existing colors," she notes. "So we included fabrics that present standard color offerings in new and interesting ways. Facility managers and designers don't feel they're being punished for having to use a quick ship program."

Arranging all the color, pattern and scale options in an attractive, cohesive and easy-to-use format was essential. "There is no doubt that the presentation is as important as the contents," emphasizes Goldman. Carnegie and its textile designers decided to organize the program in terms of five basic corporate color families—neutrals, reds, green, blues and purples—since color played a critical role in its development. "These types of programs are usually laid out by grade, and the price range isn't very broad," notes Thome. "Fastrack is clearly more driven by design and aesthetics."

The graphic design services of Gensler and Associates/Architects were enlisted to incorporate Fastrack's 75 pattern and color choices, plus specifications and ordering information, into a sturdy folding brochure that fits neatly onto any library shelf for easy retrieval and use. The program will run for two or three years, then be reevaluated and updated to include the newest and most popular fabrics yet to be designed by Guido Clark and Thome.

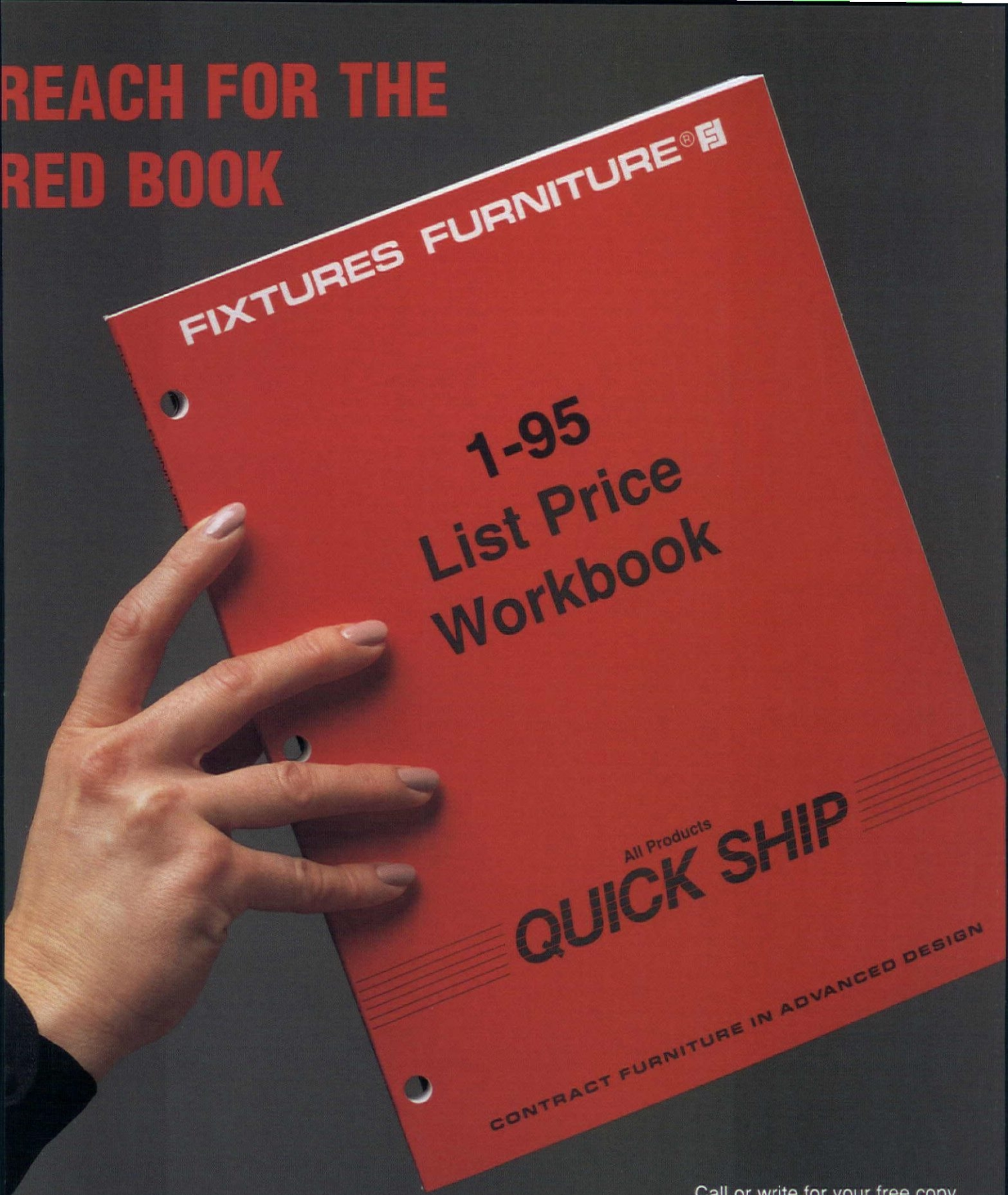
Meanwhile, the San Francisco-based designers are busy creating more potential winners for Carnegie and ultimately for Fastrack. "We keep the entire Carnegie line in front of us when we design so we don't end up competing with ourselves," says Thome. "Our goal is to broaden the line with new scales and color combinations and unusual constructions." As designers and end users have indicated by their enthusiastic response, Carnegie is on track—and moving faster than ever in the right direction.





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A New Slant

The best way to appreciate the Pristo™ Treatment Chair and SleepOver™ Chair by Nemschoff could be to sit in them and close your eyes

By Roger Yee

Cancer is a cruel disease—and the chemotherapy that often follows cancer surgery can compound patients' miseries by causing irreversible physiological changes and such side effects as nausea, vomiting, loss of hair and weight, diarrhea and suppressed immunity. As described in *Hospital Interior Architecture*, 1992, by Jain Malkin, even the process itself—the oral or intravenous administration of chemicals to cancerous tissue—is an ordeal. Malkin writes, "Treatment on an individual might last eight to 10 hours, during which time a patient may lie down, sit in a recliner chair, or walk around with an IV pole and computer-operated pump.... Patients receive it often in an outpatient setting or an oncologist's office." Alleviating the distress of patients and their families in chemotherapy and other stressful situations has been Nemschoff's goal in introducing the Pristo™ Treatment Chair and the SleepOver™ Chair.

An appropriate chair for oncologic therapy obviously cannot develop in a vacuum. In fact, having concentrated on serving health care and educational institutions since its founding in 1950, Nemschoff has found that its most effective products typically grow out of paying close attention to the unsatisfied needs of its customers. Such has been the case with Pristo.

Discussions, focus groups and on-site visits by Nemschoff personnel with hospital administrators, doctors, nurses and health care designers convinced the company to develop Pristo for such outpatient services as oncology, dialysis and same-day surgery. "When we looked at oncologic treatment areas with health care professionals, we were repeatedly told how cold and hard they were," notes Mark Nemschoff, president and CEO of Nemschoff. "We realized that introducing a genuine sense of comfort could help the healing process considerably."

Achieving the right posture for oncology was Nemschoff's main objective. "We focused on such issues as relieving pressure points, improving adjustability, and providing easy-to-use controls and sturdy components," Nemschoff remembers. "The main difficulties are that your rear end goes asleep and your back gets stiff when you sit so long." Among the features that the Nemschoff design team incorporated are a gas-cylinder-powered recliner to sustain upright, reclining and trendelenburg (supine) positions, arm supports that pivot and extend for intravenous treatment and blood work, IV support hardware, a drainage bag hanger, and seat and back fabrics and vinyls that are easily removed for cleaning and replacement.

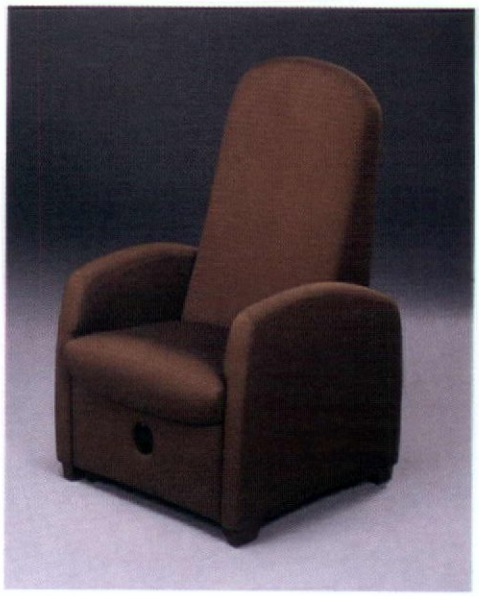
With the number of hospitals letting families and friends stay with patients overnight growing steadily, Nemschoff similarly discovered the need for a simple, compact alternative to the sofabed—the SleepOver Chair—by taking customers seriously. Here the problem was essentially mechanical: how to build a practical mechanism for converting a seat into a bed. "Convertibles are nothing new," Nemschoff admits. "All we wanted was to do a better job. The existing, clunky hide-a-bed mechanisms are not durable in public use, and it's hard to build good furniture around them."

Success didn't come overnight. The Nemschoff design team returned to the drawing board, CAD screen and model shop four times to get the mechanism right, even discarding an earlier, patented device as not good enough. Though product development stretched past Nemschoff's three- to four-month average to more than two years, everyone persevered, seeking a breakthrough.

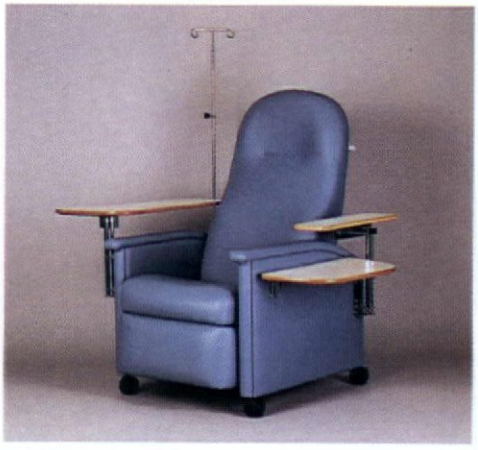
"We knew we succeeded when the final prototype brought an audible 'Wow!' from our test subjects," Nemschoff recalls. "The appeal of the SleepOver Chair is that our patented folding mechanism is easy to use without instructions or tools. Everyone wonders why it hadn't been done before." Like Pristo, SleepOver is designed for easy maintenance with removable fabrics and replaceable parts.

Mark Nemschoff thinks that health care professionals have enough to worry about in the 1990s without adding furniture to their lists. Pristo and SleepOver are good reasons to suspect they won't have to.

Circle No. 261

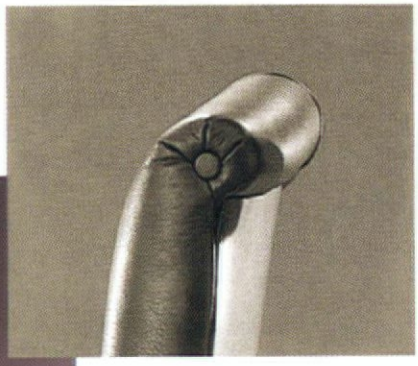


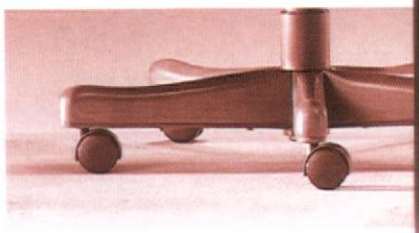


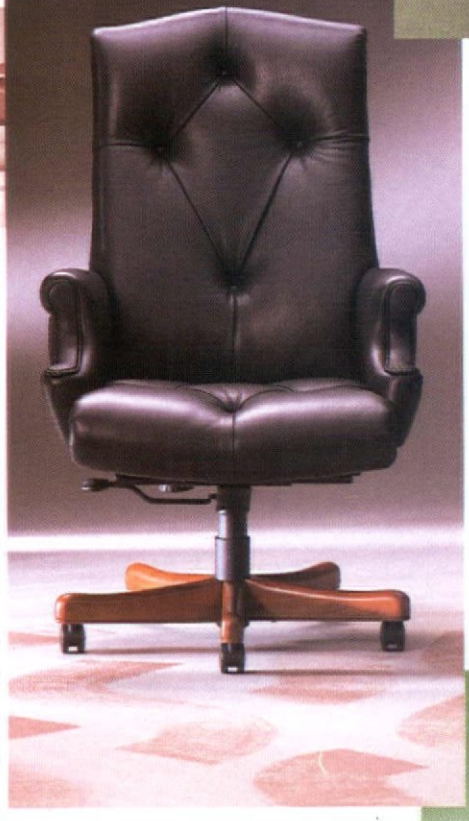


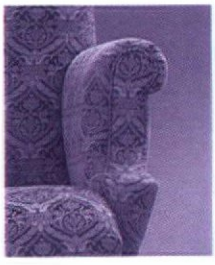
Nemschoff makes the rounds: SleepOver™ (top and middle) is both a chair and an overnight patient room bed, while Pristo™ (bottom) alleviates chemotherapy patients' stress by design.

CHAMBERS™









TERRANCE HUNT COLLECTION

Traditional style at a glance,

Contemporary design in detail

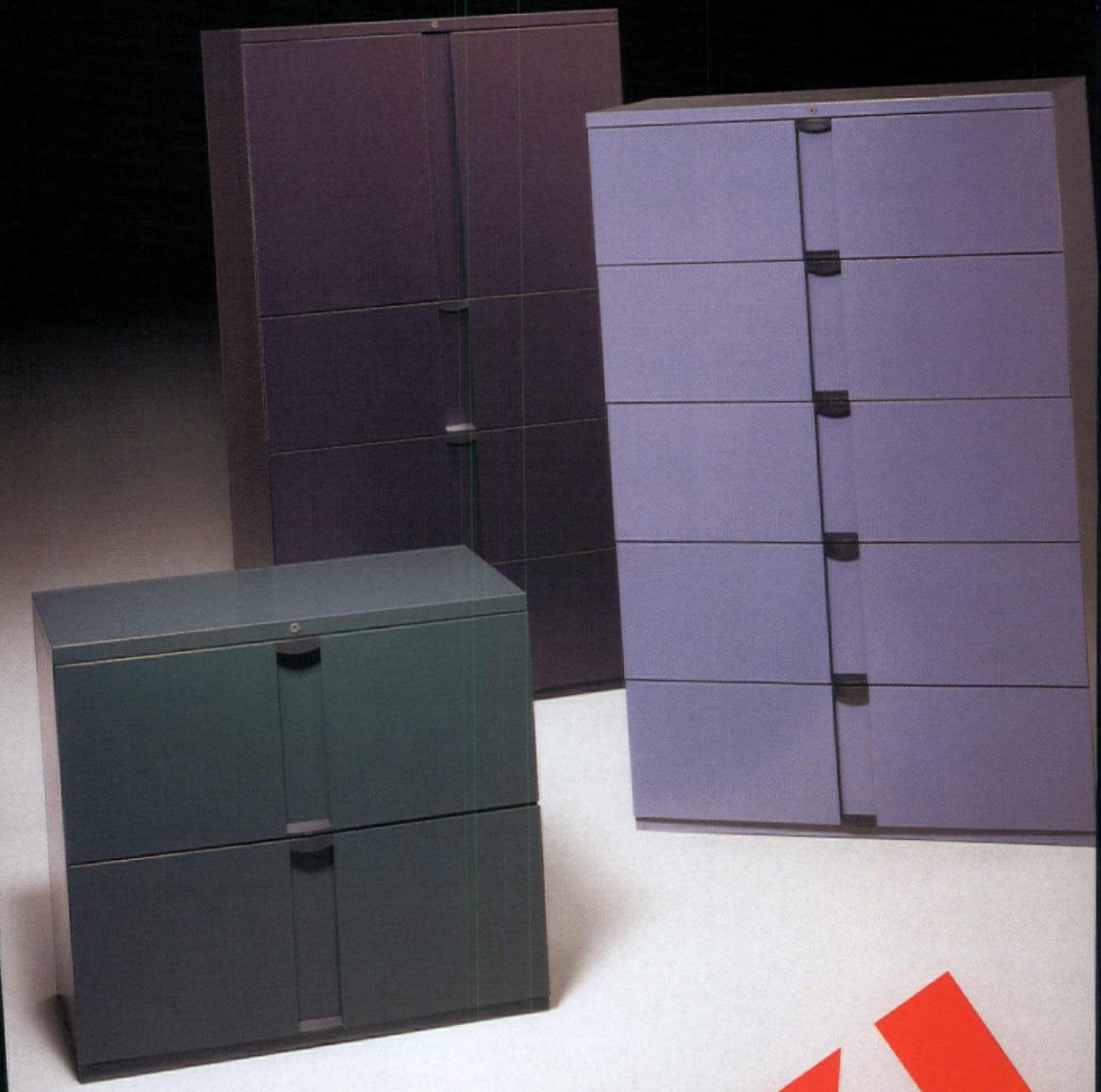


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You've Got to Believe

On the eve of the 21st century, growing numbers of Americans are keeping the faith—but designers must know whom they're serving when the nation's religious organizations call for sanctuary

By Linda Burnett

A plethora of religions shapes the profile of modern day America, from the politics of abortion and school prayer to the demographics of the social landscape. In many ways, the United States has never fully adhered to a separation of church and state. Yet we are still the only country in the world that offers a smorgasbord of religious choice and freedom to such a great extent. Whether the faith is an Eastern, Western, ancient, new age or evangelical religion, the diverse American population is certain to include a sizable number of followers whose needs for shelter are as different as their faiths.

Why are Americans religious aside from adhering to tradition and heritage? For many, religion is a way of ordering an increasingly unpredictable world and legitimating their existence on earth. In *The Sacred Canopy*, sociologist Peter Berger argues that religion is an "attempt to conceive of the entire universe as being humanly significant."

According to this view, religion emanates from a human need to place a meaning and order in the world, thereby preventing the overpowering existence of an otherwise chaos. Religion legitimates life on earth and helps rationalize death. For many Americans who adhere to traditional faiths, it is the obtainment of a rewarding afterlife that induces a maintenance of spirituality on earth. For more recent followers of Hinduism and Buddhism, it is the belief that good *dharma* will lead to good *karma*—the morality of a present existence will lead to prosperity in a future life or eternal happiness.

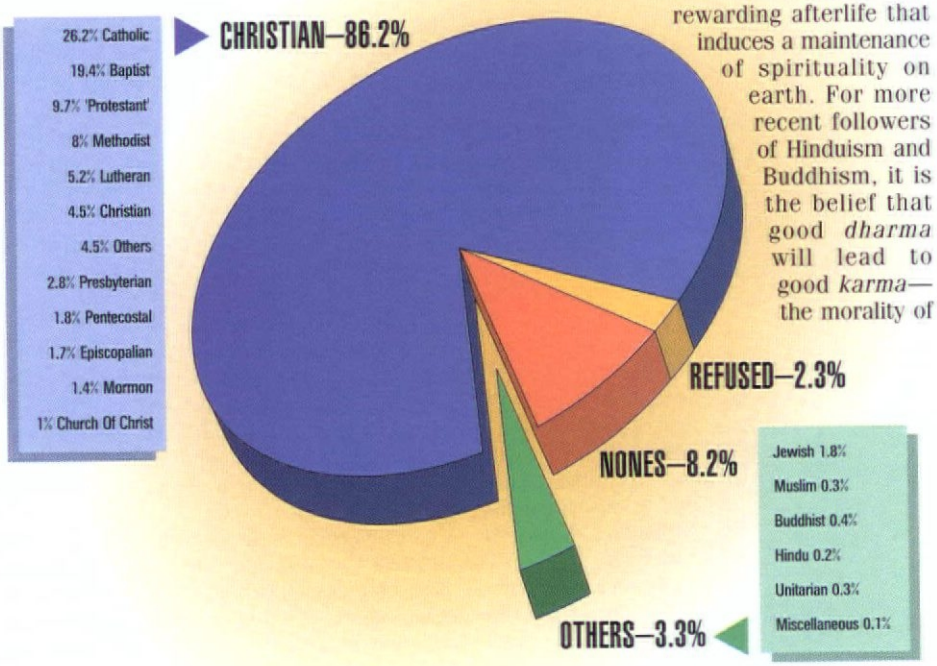
In any event, religion remains a powerful force in the nation as we reach the end of the 20th century. Randall Balmer, a professor at Columbia University who specializes in religion in America, observes a general increase in religious observance. "There is a strong hankering for spirituality among Americans due to a sense that as a culture we are living in troubled times," says Balmer. "There is a collapse of faith in science and technology, and Americans are reacting by moving in the direction of a spiritual life."

According to a 1992 study by the Barna Research Group Ltd., 54% of 18- to 26-year-olds responding to the statement, "Religion is very important to me," agreed, as did 65% of those aged 27-45 and 79% of those aged 46-64. Such numbers indicate that religion remains a relevant aspect of American life.

An overwhelming portion of the population observes some kind of religion. In fact, only 8.2% of Americans who responded to the National Survey of Religious Identification, an extensive study of U.S. religion conducted in 1990 by the Graduate School of the City University of New York, did not claim a religious affiliation. Of those participating in the survey, 86.2% considered themselves to be Christians. Of this group, 26.2% identified themselves as Catholic and 19.4% as Baptists, the two largest pluralities. Another 3.3% claimed to belong to other religions, with 1.8% calling themselves Jewish, 0.5% Muslim, and 0.4% Buddhist.

Where do the nation's congregations reside? Just as the 50 states have been delineated by more than their physical borders, our social geography has been as powerfully formed by religion as it has by such factors as race, education and income. The South is mostly inhabited by Baptists, the largest Protestant denomination, with one-third of them residing in Texas. By contrast, Catholicism is concentrated mostly in the Northeast, particularly in Rhode Island, Connecticut and Massachusetts. The Upper Midwest is home for most Lutherans, who represent 5.2% of the Christian population, while Mormons dominate the West, with 69% of the population of Utah and 31% of Idaho. The Jewish population, the most urbanized religious group, is centered mostly in the Middle Atlantic states, Florida and California.

What is the religious makeup of the U.S.? This profile of religious identification for the U.S. adult population (below) is the result of the National Survey of Religious Identification, conducted in 1990 by the Graduate School of the City of New York.



Interestingly enough, geographic location itself affects the character of religion across the nation. Worshippers in rural areas tend to be more religious both in belief and practice than their counterparts in urban centers. Rural America is also more homogeneous than urban regions, helping to explain such phenomena as a relatively high degree of intermarriage among Jews, 90% of whom live in metropolitan areas. And urban dwellers don't congregate as often as their rural counterparts, resulting in their less frequent attendance at services.

One new trend is an increase towards a spirituality that is unaligned with any form of traditional religion. As Balmer observes, some Americans are being drawn to unprecedented forms of new age spirituality such as astrology, native American traditions, sun worship and crystals. This new expression of religiosity is individualistic in nature without necessarily having formal communal meeting places like temples or churches.

But with roughly 68% of the American population considering themselves members of a religious group and 40% attending religious services in the past week—figures which have remained within a surprisingly narrow point range from 1937 to the present—houses of worship remain significant in relation to traditional religions and their members. According to Barry Kosmin, a professor and senior researcher at the City University of New York Graduate Center, and Seymour Lachman, a professor and dean for community development at CUNY, religious structures are still powerful icons in American communities. In *One Nation Under God*, Kosmin and Lachman write, "The most obvious symbol of a religion is its house of worship. The mere physical presence of a chapel, church or synagogue on the landscape is a form of advertising for potential members. Houses of worship are testimonies to faith, not merely symbols of belief, and they are statements about the place of their congregants in the local environment."

Religion is steadily becoming consumerized in more ways than one. Indeed congregants often choose to remain as members of a particular church on account of its physical amenities. "The locations of the bathrooms and parking are as important as the programs offered for kids in deciding on whether to be a member," says David Mole, a senior staff member at the Christian Embassy, a Protestant organization bringing Christianity to young Americans. "People often decide within the first six weeks whether to stay or go."

This sensitivity to consumer opinion is present in the use of market research surveys to increase a church's appeal to a wider audience—and the results are readily apparent in the architecture. Non-denominational, non-hierarchical churches are even attempting to make religion more comfortable and informal by eliminating Christian symbols, making the church appear more like a theater or an auditorium with cushioned seats instead of hard wood pews. "You can see a movement away from a traditional sanctuary and towards an auditorium style," Balmer notes. "The emphasis is no longer on preaching but on performance. Some churches, in order to suit suburban life, look like corporate offices with no icons. There's a huge building boom in that sort of church, equipped with sophisticated lighting and sound systems."



The main similarity in construction between the recently completed churches of the Catholic and Protestant faiths appears to be the versatility of the buildings themselves. Making a house of worship multifunctional enables it to serve as a gathering place as well as a church. But while the newest trend in Protestant churches is to minimize religious aspects that may seem intimidating, Catholic churches pursue a different strategy.

"Religious symbolism is important to make a church a religious place, someplace special to be in contact with God and not just a room," emphasizes Monsignor Detscher, Executive Director of Liturgy at the National Conference of Catholic Bishops of U.S. Catholic Conference in Washington, D.C. "Decoration in the form of religious symbols reinforces the liturgy. The new churches attempt to have flexibility by eliminating that aspect."

You need more than a wing and a prayer to build a sanctuary

Inevitably, the baby boomer generation, aged 35-48, is profoundly affecting the way churches are establishing themselves. The new churches they support are becoming less formal by omitting traditional structures and Christian symbols, which the boomers tend to shun as rigid and old-fashioned. "The younger generation is not interested in denominations and old staid church structures," observes Sumner Grant, a member of the American Baptist Ministry who is associated with the National Council of Churches. "They're looking for flexibility and anonymity. For them, stained glass and organs are out, electronic instruments are in."

This new type of Protestant church is spreading across America as church officials focus on attracting the baby boomers. A direct outgrowth of the need to accommodate today's worshipers is the emergence of mega-churches with seating capacity for over 1,000 people. The most frequently cited example that has set the precedent for mega-churches is Willow Creek Community Church in South Berrington, Ill. Tailored to provide all the comforts of suburban life, this 58,000-sq. ft., non-denominational, independent church was designed by O'Donnell, Wicklund, Pigozzi and Peterson in 1991 to seat 1,800 people in a sanctuary that doubles as a performing arts space and includes conference, rehearsal and sound rooms.

How far can the marketing trend go? Non-denominational churches in the Southwest seem particularly eager to become "worship-friendly." Their sanctuaries are being deliberately designed to provide the right atmosphere for the people they target as worshipers, not unlike the way corporate America packages products to sell.

In fact, economics has much to do with the new versatile and often iconless design. New immigrant churches that lack the necessary funds to set up their own space often rent out existing spaces in other congrega-

A sanctuary complete with comfort and flexibility: St. Raphael Catholic Church (right) in Naperville, Ill., designed by O'Donnell Wicklund Pigozzi and Peterson was finished in 1993 with parking subdivided with landscaping to ease the flow of worshipers from car to church. A strong link between the church and the neighborhood is maintained with a 35-ft. high gridded window facing northeast that opens onto a landscaped terrace.



Symbolism still matters: The challenge of the main worship space (opposite) at St. Raphael Catholic Church was to achieve a centralized seating arrangement without sacrificing the sense of verticality that is upheld throughout the edifice. The space is thus subdivided into three parts, a central "space within a space" and two flanking side aisles, keeping the main room open in its relationship with the congregants.

tions' sanctuaries. The fewer iconographic cues encoded in a house of worship, the more easily it can be shared with others.

For all the changes it has endured, a house of worship continues to place demands on architects that are unlike those of other projects. Over and above such operational matters as the position of the altar and the specific items to be placed inside the sanctuary, it is the atmospheric quality and physical characteristics of the space that are crucial in creating a communal feeling and directing attention to religious objects.

"Sound and acoustics are important in reinforcing the response of the congregation as well as the voice of a single person," emphasizes Sister Janet Baxendale, the liturgy director for the Catholic Archdiocese of New York. Monsig. Detscher agrees that acoustics can be the most important aspect in building a new church, especially for older people who have trouble hearing, and believes that controllable, dramatic lighting focused on religious items is also very important. Sister Baxendale adds that, "Unlike an auditorium, a church needs to factor in the audience. The pews and sanctuary must have significant lighting so that faces can be seen to reinforce the notion of an assembly gathered for worship. It is important not to cut off the congregation."

Every aspect of a house of worship must be considered in its relation to the full picture. For example, Sister Baxendale has observed, "Spaces should be open so that groups can gather. Entrance facilities must accommodate the transition from the everyday life on the outside to the reflective one inside. If the design goes from the parking lot directly into the church, it has failed."

Designers contemplating commissions for sanctuaries of non-Western religions should know that their development can differ from Western practice in ways physical appearances cannot always reveal. The concept, purpose and steps taken by Tibetan Buddhists to create a temple, for example, are unlike those for any Western religion. The first thing one must do is to ask permission from the locals, both humans and such nonhumans as spirits, animals or even insects that might be residing in the vicinity, since the site must be free from any obstructions before the temple can be built. Once their consent is obtained, the earth-goddess must give her approval. Only then can the project proceed.

But intention is important in understanding the structure. "Before the temple is built, one must know its purpose," says Lama Pema Wangdak, a resident teacher at the Buddhist Studies and Meditation Group in New York. "The purpose is to bring peace and harmony, not just a building."

Tibetan, Chinese and Japanese Buddhist temples all differ somewhat in their construction. In one version, the craft of *feng shui*, a blend of astrology, Eastern philosophy and design, is often employed in the siting and construction of Buddhist temples to promote prosperity and harmony. *Feng shui* calls for particulars such as an avoidance of pointed objects facing the doorway, and preventing the door from opening onto traffic—which is considered a contaminating negative force.

Designing a synagogue involves yet another approach to function and design. Although a classical synagogue constructed in the 20th century typically includes a social hall, library, auditorium and classrooms, none of these elements are critical for a structure to be considered a house of worship. But because houses of worship often metamorphose into more than a place to pray, Rabbi Joel Roth, an instructor at the Jewish Theological Seminary, stresses that a synagogue need not be grand in design or art to carry out its sole purpose as a house of prayer.

"A synagogue is basically a place to pray and should reflect the glory of God," emphasizes Rabbi Roth. "It should focus attention of the prayers on the Ark where God's Torah resides. Beautiful art or architecture is not objectionable, but it is not a requirement either. Someone's basement can be a synagogue with no less religious fervor than a large edifice." Consequentially, many private houses are being converted into synagogues.

Requirements that must be included to signify a synagogue include an ark where the Torah is kept, an eternal light, a *bimah* or elevated platform and most importantly, windows. There cannot be any pictorial representations of God or idols of worship. Other rules, such as which direction a synagogue should face, are codified in classical rabbinical codes called the *Shulhan Arukh*.

With each of the three distinct sects of Judaism, Reform, Conservative and Orthodox, having its own customs and members, trends in synagogue attendance and construction differ for each sect. In Reform and Conservative sects the number of new synagogues being created is relatively small, and there may even be a retrenchment when synagogues pass out of existence due to aging congregations. The overall population of Orthodox Jews, on the other hand, is growing strongly, thereby requiring the establishment of more synagogues not just as a matter of space but distance as well. "Orthodox Jews don't ride on the Sabbath," notes Rabbi Roth, "so more synagogues are being built close to their homes to accommodate them."

No methodology exists to find out how religious Americans actually are. Observance is purely subjective, after all, and its meaning differs with each worhsiper. Whatever religion one belongs to, there is sure to be a proper house of worship.

The three examples that appear in the following pages could never reflect the full spectrum of religious architecture and interior design in America. However, the projects have some traits in common: All seem intensely focused on the particular needs of their congregations. All make adroit use of space, form and materials. And all have won awards from the American Institute of Architects—a kind of secular blessing, if readers will allow.

Peace By Piece

A more than century-old dream comes true at the World Headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo., with infinite possibilities added by Hellmuth, Obata & Kassabaum

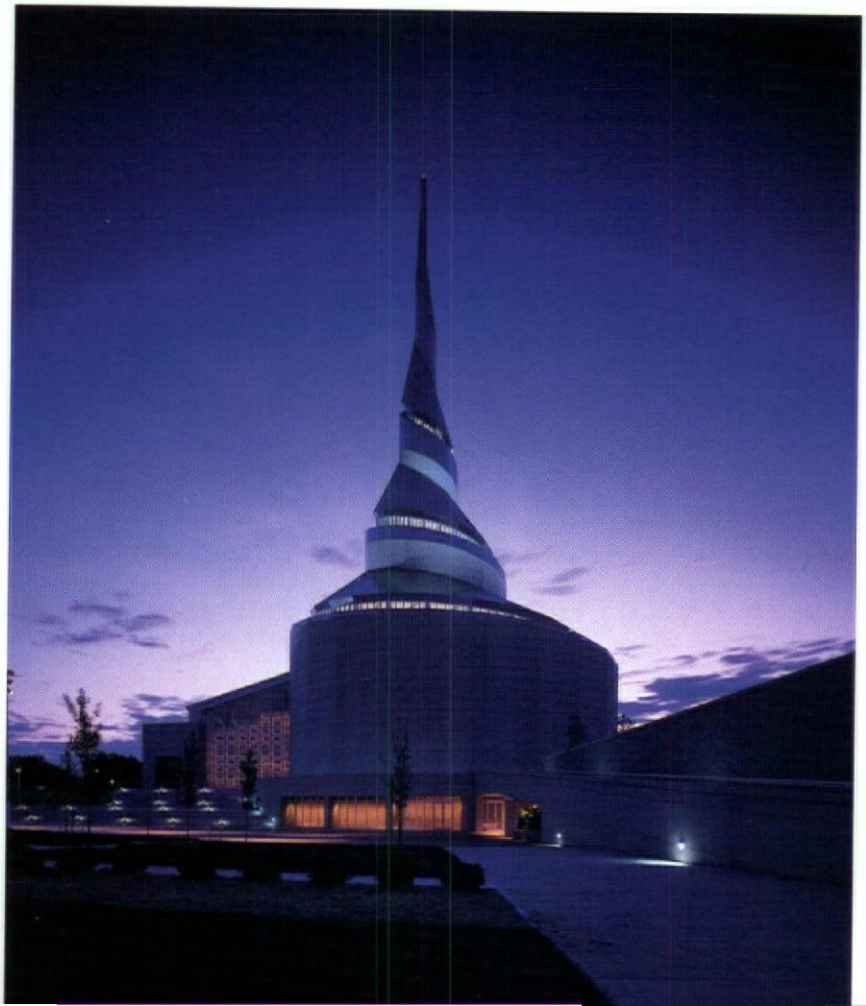
By Holly L. Richmond

High above the otherwise ordinary skyline of Independence, Mo., population 112,301 (1990 Census), soars a nautilus-shaped structure whose builders seem to have been guided by a powerful sense of destiny. Indeed, Wallace B. Smith, president of the Reorganized Church of Jesus Christ of Latter Day Saints (RLDS) and sixth legacy of founder Joseph Smith, Jr., to hold the esteemed office, is fully aware of the structure's meaning. "In 1831, 63 acres of land were purchased in anticipation of a Temple to be built here in Independence," he says. "Today, 164 years later, the Temple is a reality and serves as the culmination of the expectations of our members worldwide. We all share a sense of fulfillment." His enthusiasm is well understood by Gyo Obata, co-chairman at Hellmuth, Obata & Kassabaum Inc., and principal designer on the project, who conceived the Temple's nautilus design to prepare RLDS for a future of infinite growth.

While a 164-year history is brief compared to other religions, RLDS has an uncommonly large following that remains steadfast in its devotion to the founder's mission. Inspired by three books, *The Holy Scriptures (The Bible)*, *The Book of Mormon*, and *The Doctrine and Covenants*, the religion affirms that the gospel centers in Jesus Christ, and its members are witnesses to God's acts and humanity's responses to them. The Church was legally organized in Fayette, N.Y., in response to Joseph Smith Jr.'s experiences with the Holy Spirit.

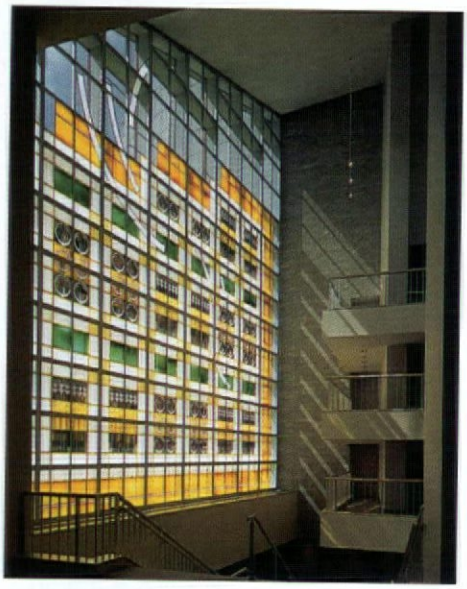
The Reorganized Church came into being in the 1850s after Smith's death and a period of years marked by confusion and separation. The majority of the group moved westward to Utah's Great Salt Lake Valley under the direction of Brigham Young, while smaller fractions scattered in all directions. The Reorganized group settled in Independence and recognized the founder's son, Joseph Smith III, as its president.

Today RLDS has over 245,000 members and 1,500 congregations in 38 countries. However, until the Temple's completion in 1993, no formal headquarters existed. An auditorium located on the church's land was used for world delegation meetings, multi-congregational and community meetings, and housed several administrative offices. RLDS needed a place that could accommodate a Peace Center for educational and missionary purposes, its growing staff of employees and volunteers, and a large worship area for daily prayer and seasonal and community services reflecting the church's worldwide mission for peace.



All design elements of the Temple, such as the sanctuary shown here (opposite), are based on the continual curve of a spiral shell, and reject the traditional rectilinear architecture of many Western churches. Thousands of RLDS members and others visit the World Headquarters (below), which consists of the Temple, RLDS auditorium and parking areas—covering 42 acres in Independence, Mo.





Materials were chosen with care at the Temple. The walls of the lower entrance hall (below), the main entrance for visitors, use granite on the sanctuary side and maple on the school/office side, with an etched glass doorway that leads to the sanctuary and a wooden cross to define the Chapel. On the Worshiper's Path, visitors pass by a 50-ft. x 50-ft. stained glass window (left) symbolizing fields of wheat and rice.

Spiraling towards the Heavens with earthly technology

On April 6, 1990, RLDS representatives from around the world broke ground for the Temple, defining its purpose and meaning in part as, "The Temple shall be dedicated to the pursuit of peace. It shall be for reconciliation and for healing of the spirit. It shall also be a strengthening of faith and preparation for witness...."

HOK prepared diligently for the assignment. "When we received the commission, I went into the history of the denomination and learned RLDS is extremely mission oriented," Obata recalls, "so I focused on that 'world nature' when planning the Temple's design." What he proposed was the spiral shell, or nautilus design, which is manifested in such natural forms as the spiral nebula in space, the horns of a sheep and weather and water currents. It symbolizes various concepts which follow the church's primary philosophies—such as infinity, growth, harmony, unity and world peace.

RLDS officials immediately embraced the nautilus shape as the heart of the Temple's form. "HOK presented our representatives, which consisted of the president, the Council of Twelve Apostles who are responsible for field administration and the chief missionary quorum of the church, and numerous committees of employees and church volunteers, with the seashell design—and everyone immediately loved it," says Roger Yarrington, communications director for RLDS. "This was remarkable for such a large group of people."

With the spiral design approved, HOK's team focused on three basic structural challenges to its construction. First, according to Robert Stockdale, project designer for HOK, the design required an additional variable in the mathematical equation of the spiral to achieve a natural tapering. Second, although every structural member in the spiral would ideally be unique, HOK had to seek out a more repetitive and practical solution. Lastly, HOK would have to refine the spiral shape to acoustically support RLDS's activities. "We couldn't say, 'Oh, the last spiral building we designed like this,'" Stockdale comments. "It had never been done before."

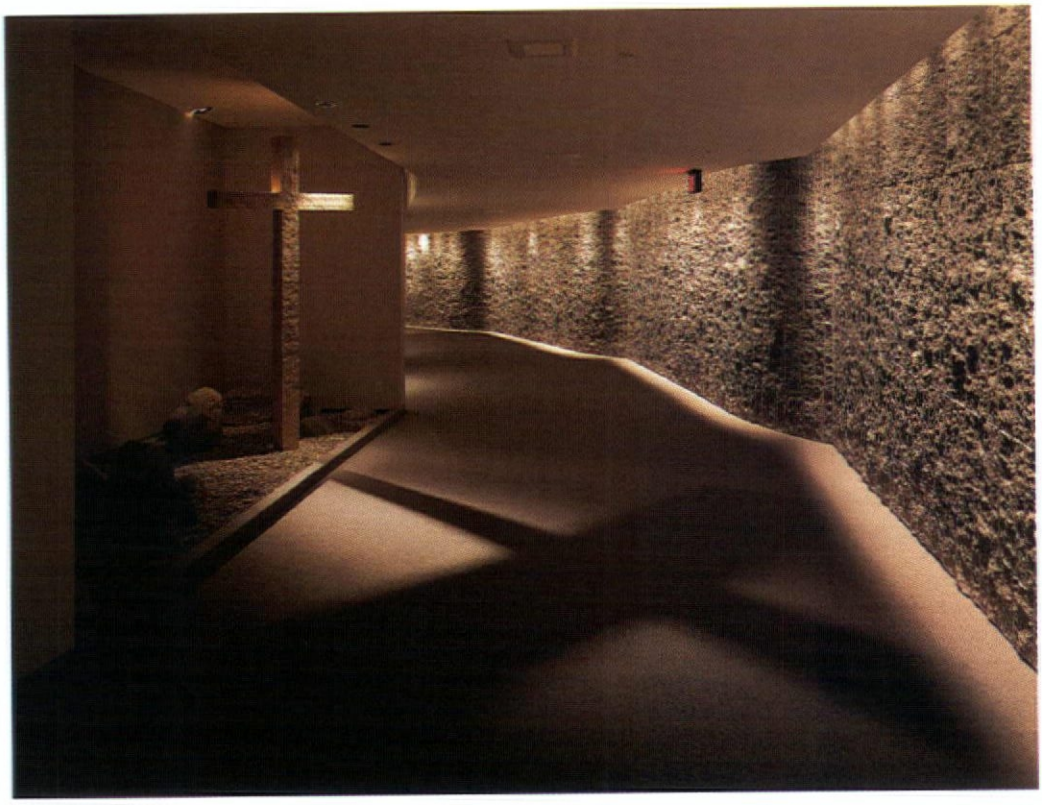
Describing the finished Temple calls forth a multitude of superlatives. The structure rises 300 ft. above the east entrance while the spiral ascends 195 ft. above the floor in front of the centrum, a 1,300-sq. ft. organ console and choir space. The sanctuary seats 1,200 on the main floor and 650 in the balcony.

Ethereal as the Temple seems, it runs on a wide assortment of technological devices. A ribbon of windows along the spiral is kept clean and illuminated with lighting fixtures that are serviced by a continuous maintenance walkway along the clerestory glazing—which spirals to a service platform 200 ft. above the ground where a winch activated trolley raises and lowers the lights. The glass-fronted rooms at the rear of the sanctuary contain audio and visual controls, parent/infant facilities, press gallery, usher's room and translation and recording booths where the various services and workshops can be translated into seven languages. The mechanical systems consist of a 1,000-ton central plant expandable to 1,500 tons and two single-zone air supply units discharging air at low velocity through the catwalk structure.

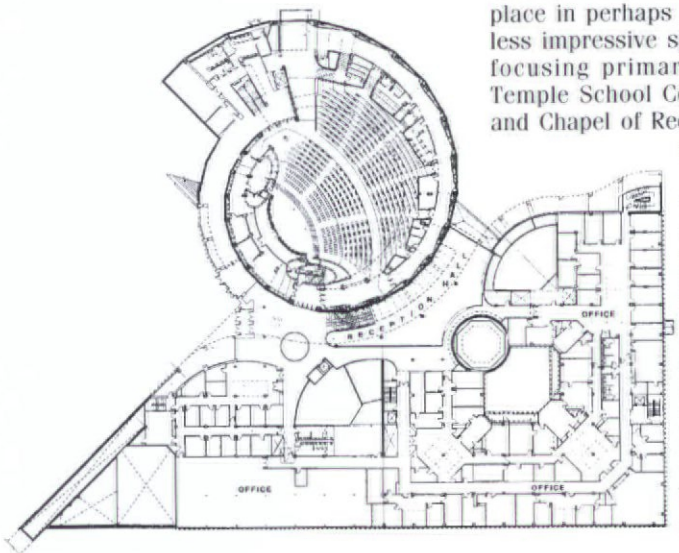


The Worshiper's Path is approximately 150 ft. in length, rises 14 ft., and is lined with artifacts, artwork, and natural elements reminding visitors of the Divine presence (below). The light is subdued at the beginning of the path, gradually becomes brighter on the way into the sanctuary and radiates out into the world by way of the World Plaza courtyard.

The Worshipers Path, the manner in which a person enters and exists the sanctuary, is fundamental to the Temple's design as a transitional zone from the mundane and secular to the spiritual and sacred. For similar reasons, the exit route follows its own path, directing worshipers in the opposite direction to reinforce commitment to service. "Worshipers leave the small world of the sanctuary and come into the global world when they step onto World Plaza, our map of the world in the courtyard," notes Yarrington. "I think this accurately reflects the views and goals of the church and its members."



However, the Temple expands literally and figuratively far beyond the sanctuary. The heart of RLDS group activities takes place in perhaps less momentous but no less impressive spaces on the first floor, focusing primarily on education. The Temple School Center, library, museum, and Chapel of Reconciliation are areas of constant activity.



The 50-seat chapel, which accommodates personal meditation and the devotions of daily visitors, is often full yet peaceful. Down the hall at the Children's Peace Pavilion, dozens of youngsters buzz about with crayons and puppets in hand. In the museum, which is paired with a book store, the original printer's manuscript of *The Book of Mormon* is on display along with paintings depicting the history and development of the RLDS throughout the world. The library houses the church's collection of books, reference materials and archives, along with advanced, on-line services.

The second floor, by contrast, tends primarily to organizational matters. It comprises the upper reception hall, administrative offices, including the first presidency, presiding bishopric and Temple ministries, conference rooms and the joint council room. The latter is used for quarterly meetings of the Council of Twelve Apostles and the president.

How does HOK feel about having created one of the more distinctive houses of worship in recent years? "RLDS members feel they are a young and growing church and do not want any reference or connection to other Christian religions," explains Obata. "Therefore I had to design something unique, inside and out."

RLDS members believe that their church, like the spiral seashell, is timeless and enduring. In fact, the form does appear to grow continuously without changing its shape. When seen this way, 164 years does not seem so long to wait for a dream to become reality.

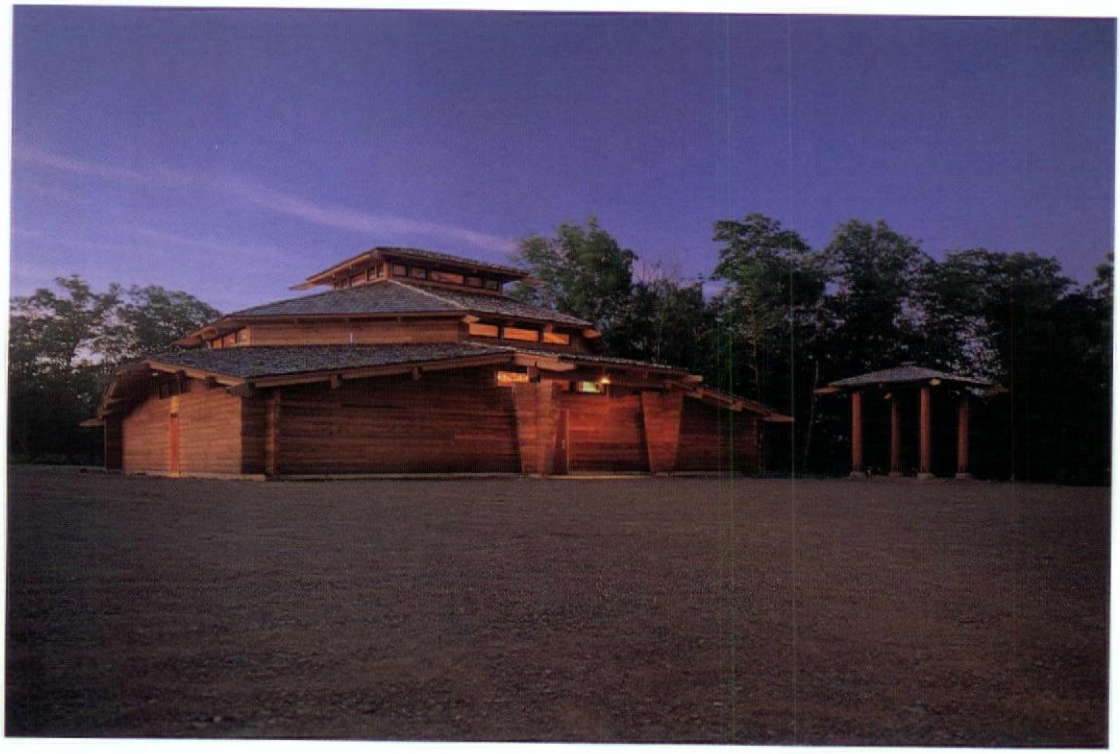
Project Summary: Reorganized Church of Jesus Christ of Latter Day Saints

Location: Independence, MO. **Total floor area:** 165,000 sq. ft. **No. of floors:** 5. **Average floor size:** 62,000 sq. ft. (levels 1 and 2). **Total staff size:** 200. **Crowd capacity:** 1,850 (sanctuary). **Cost/sq. ft.:** $227.00. **Doors:** Stultz Manufacturing. **Door hardware:** custom design by HOK. **Wall finishes:** Oconee granite, bleached maple, Rockville granite. **Glass and windows:** Carter Glass. **Window treatment:** Carter Glass, Harmon. **Stained glass window:** David Wilson. **Work stations and seating:** Herman Miller. **Lounge seating:** Worden. **Cafeteria, dining, auditorium seating:** Seating Concepts, Worden, KI, Brayton International. **Sanctuary pews:** New Holland Custom Woodwork. **Liturgical furniture:** built by church member volunteers. **Conference tables:** Tuohy. **Cafeteria, dining, auditorium tables:** Worden, Redfold. **Other tables:** Herman Miller. **Shelving:** MJ Industries. **Architectural woodworking and cabinetmaking:** custom built by church member volunteers. **Client:** The Reorganized Church of Jesus Christ of Latter Day Saints. **Architect:** Hellmuth, Obata & Kassabaum Inc. (HOK). **Structural engineer:** HOK. **Mechanical and electrical engineer:** Smith & Boucher. **General contractor and construction manager:** J.E. Dunn Construction Co. **Lighting designer:** HOK. **Acoustician:** Kirkegaard Assoc. **Temple organ:** Casavant Freres Limited of St. Hyacinthe, Quebec, Canada. **Photographer:** Balthazar Korab.

Heed the Elders

Cuningham Hamilton Quiter Architects helps build the pride of a Native American people, in the form of the Mille Lacs and Lake Lena Ceremonial Buildings on the Mille Lacs Indian Reservation in central Minnesota

By Jennifer Thiele Busch



The octagonal interior of the Mille Lacs Ceremonial Building reflects generations of Ojibwe cultural heritage and religious practices (opposite). Set inside a square exterior footprint, the ceremonial space hosts dances and drum ceremonies integral to the Ojibwe religion. Benches form a circular pattern to eliminate any impression of hierarchy, while wooden lighting fixtures custom-designed by CHQ symbolize flying birds. The exterior (above) consists of cedar logs under a roof of cedar shakes–materials indigenous to the Ojibwe homeland in central Minnesota. The small roofed structure outside the main entrance is the drum warmer, where the sacred drum is prepared for religious ceremonies.

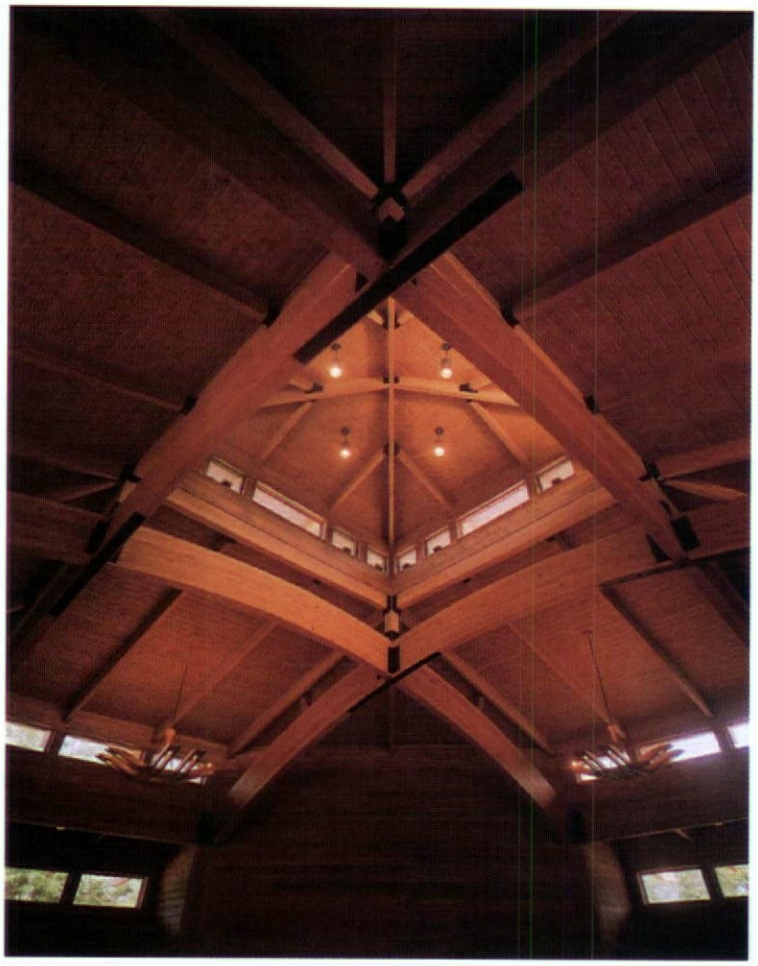
Unlike many Native American tribes, the Mille Lacs Band of Ojibwe has never left—or was forced to leave—its original homeland near Onamia in central Minnesota. The intact roots have proven to be a distinct cultural advantage. While American Indians across the country are experiencing a gradual reawakening of interest in their ancestral tribal customs and religions, the Mille Lacs Ojibwe have for generations remained steadfastly aware and proud of their heritage and dedicated to their ancient religious beliefs based on a collective relationship with nature and respect for the environment. To honor and protect their traditional religious rituals, the Band recently commissioned Cuningham Hamilton Quiter Architects of Minneapolis to build two new ceremonial buildings reflecting the close connection to nature, custom and the Ojibwe homeland.

The 650-person Ojibwe community on the 2,000-acre Mille Lacs Indian Reservation, located 95 miles north of the Twin Cities, has proudly exhibited a self-sufficiency that is all too rare among American Indian communities struggling with the well-publicized issues of poverty, unemployment, alcoholism, poor health care and education. In recent years, the Mille Lacs Ojibwe have curbed unemployment in their community, improved education and health care programs and facilities, upgraded the reservation's infrastructure and built two new ceremonial buildings—all without the benefit of federal funding. In this case, the most ideal of circumstances resulted from the establishment of a gambling institution on the reservation in 1989. Over the last several years, The Grand Casino has generated enough revenues to support a bond issue to fund numerous community improvements, in which Cuningham Hamilton Quiter (CHQ) has been integrally involved.

"Our firm has helped develop and coordinate a master plan for the Mille Lacs community, including a number of tribal projects that are completed or underway," explains CHQ founder and principal John Cuningham. The firm's considerable experience in tribal community planning has taught its members, however, that American Indians do not often work within conventional design processes, and do not respond favorably to pressing the issue—placing a special responsibility on the architect to accommodate a more intuitive form of project development.

CHQ was not surprised, therefore, when its client chose the Mille Lacs Ceremonial Building and the nearby Lake Lena Ceremonial Building as the top priorities on a long list of proposed community improvements. "There were several other projects that we held to be of great importance,





The arched expanse of the Mille Lacs ceremonial building's roof reflects the arc of the sky. Though no views to the outside were called for by Ojibwe tradition, CHQ installed clerestory windows (above) that allow natural light to flow inside.

including schools and a health care facility," explains Robert Zakaras, CHQ design team leader for the Mille Lacs tribal projects. "But it was critically important to them that the ceremonial buildings be built first."

David Sam, or Mosey, the spiritual leader of the Mille Lacs Band who was involved in the design process for the Mille Lacs ceremonial building, states his people's sentiments quite succinctly. "This is what our Elders wanted first," he says, "so the decision was made." Though participation in regular discussions among the Elders would keep CHQ informed on general design requirements and design direction, few formal instructions were given. "It was difficult to identify a clear program," recalls Cuningham. "The only real number we had to work with was the proposed building's occupancy, and there were even differences of opinions among the Elders about that."

A model paints a thousand words

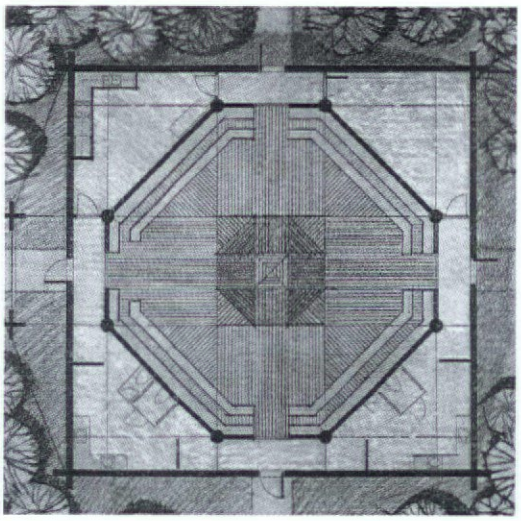
To facilitate this style of decision-making, CHQ carefully prepared and presented drawings and models of the 3,300-sq. ft. ceremonial building at each step of the way. A more well-defined program eventually grew out of the Elders' response to the visual aids. "The basic design changed little over time," says Zakaras. "Only the details were altered." Nor were those alterations restricted to the early stages. "Their way is to keep it a participatory process right up to and through construction," notes Cuningham. "The design was evolutionary."

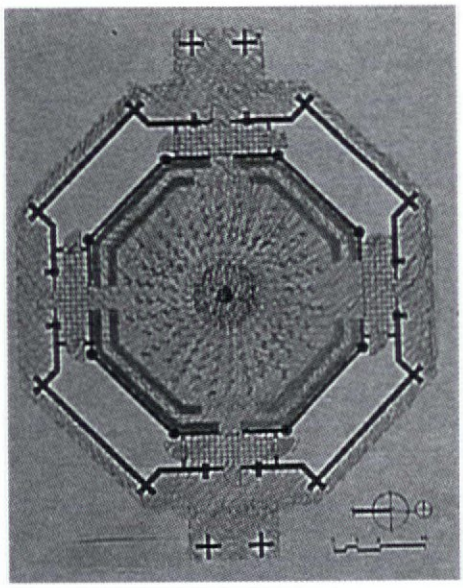
Since the Ojibwe were very private about their religious beliefs, perhaps the most difficult—and educational—part of the process for Cuningham and Zakaras was learning how the buildings had to function as ceremonial space. A basic understanding of the religion was obviously essential, especially considering Ojibwe Elder Batiste Sam's explanation that, "The ceremonial hall is designed around the dances and the drum ceremonies that have been handed down from long ago."

Though the temporary nature of early Indian structures left no standing examples of Ojibwe ceremonial buildings for reference, CHQ was able to uncover photographs of some historic buildings, and extensively researched Ojibwe history and culture through books. "We were also allowed to attend one of the ceremonies, which at that time took place in an ordinary wooden structure that was primarily used as a nutrition center," says Zakaras. "As I watched the dances, I thought about what I had seen in those pictures, what the people were doing and why they were doing it."

Both dancing and drum music are elemental to Ojibwe religious traditions. Highly revered drum societies conduct the ceremonial dances, which basically pay homage to the earth. The ceremonies take place only twice a year, essentially as a fertility blessing in the spring and a thanksgiving for the earth's bounty in the autumn. The rest of the year, the ceremonial buildings remain idle save for special ceremonial circumstances. Since great feasts take place on each occasion, a large kitchen facility was also a necessity at each site.

Through research and observation, the designers learned that circular or octagonal shapes are traditional for Ojibwe ceremonial spaces. Accordingly, the Mille Lacs ceremonial building was constructed with an octagonal ceremonial space surrounded by a square exterior footprint, while the Lake Lena ceremonial building is simply





octagonal in shape. "It was very important that the two buildings be different," emphasizes Cuningham. "since they were built for separate communities."

Other details reflecting Ojibwe beliefs and cultural heritage included a rigid design to orient the buildings with the compass points, directly opposing entry doors on four sides (two of these are strictly designated as "spirit paths" and are never used by people), a drum warmer outside each main entrance which is used to warm the sacred ceremonial drum, an exposed earthen area in the center of the ceremonial space for drum placement and arched ceilings to reflect the arc of the sky. CHQ also custom-designed wooden lighting fixtures that reflect the bird symbols used by the Ojibwe to decorate ceremonial drums and robes.

Both the Mille Lacs and Lake Lena ceremonial buildings are wooden structures, constructed entirely of species indigenous to the Ojibwe homeland. Cedar logs were used to construct the building envelopes, with fir ceiling beams and cedar shake roofs. For durability and maintenance, the floors where the ceremonial dances take place are constructed of maple planks similar to those that might be found in a gymnasium.

Out of respect for the client's spiritual beliefs, however, CHQ was careful not to make any assumptions about the ultimate design and usage of the space. "Their spirituality is an entity that is known to them, but less known to us," reflects Zakaras. "We based the design on our own observations, but always deferred to them for the final word." Mosey, who prefers not to discuss details about the ceremonial building, indicates only that the Elders who contributed to the Mille Lacs ceremonial building design are satisfied with the outcome. Batiste Sam notes with approval, "The ceremonies have more of an impact in the new building."

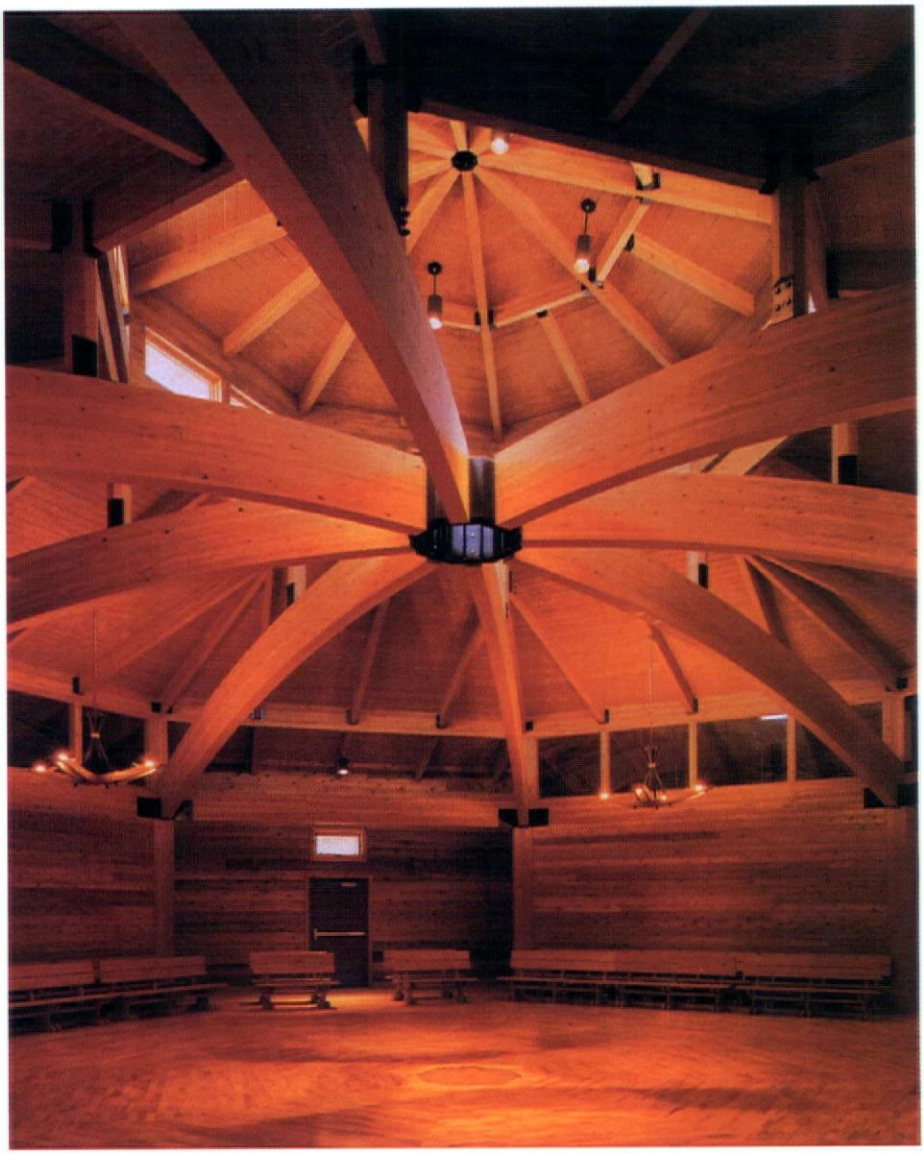
Having satisfied their client's spiritual needs with the completion of the two ceremonial buildings in 1993, CHQ continues to work with the Mille Lacs Ojibwe to turn other projects for the Mille Lacs Indian Reservation into realities. The Band's successes in simultaneously improving the community and maintaining a steadfast dedication to its heritage has earned it a reputation as a national model of self-governance among Native Americans. This shouldn't surprise anyone. Our country was maintained well enough, after all, when the Indians were running it.

Project Summary: Mille Lacs and Lake Lena Ceremonial Buildings

Location: Mille Lacs Indian Reservation, MN. **Total floor area:** Mille Lacs, 3,300 sq. ft.; Lake Lena, 3,300 sq. ft. **No. of floors:** Mille Lacs, 1; Lake Lena, 1. **Crowd capacity:** Mille Lacs, 200; Lake Lena, 200. **Flooring:** maple planks. **Lighting:** custom design by CHQ, Alchemy. **Main sanctuary seating:** custom benches designed by CHQ. **Client:** Mille Lacs Band of Ojibwe. **Architect:** Cuningham Hamilton Quiter, P.A. Architects. **Structural engineering:** Clark Engineering. **Mechanical engineer:** Wente Associates. **Electrical engineer:** Kaeding Associates. **General contractor:** Minnesota Log Homes. **Lighting designer:** CHQ. **Photographers:** Erik Rusley, Christian Korab.

The Mille Lacs and Lake Lena ceremonial buildings were built for different drum societies of the Mille Lacs Ojibwe, so they had to be distinct from one another. Lake Lena (below) features details similar to Mille Lacs but executed differently, such as arched beams that hover below the ceiling and a modified interpretation of the bird light fixtures. The earthen spot in the center of the maple plank floor holds the sacred drum during ceremonies.

Since ancestral tradition demands that the ceremonial space be either circular or octagonal, Mille Lacs was designed as an octagon inside a square (opposite, bottom) and Lake Lena is a simple octagon (left).



All Together Now

How the best of two worlds finally became one at Corpus Christi Catholic Church, in Roseville, Minn., thanks to a structure topped by a soaring roof designed by Kodet Architectural Group

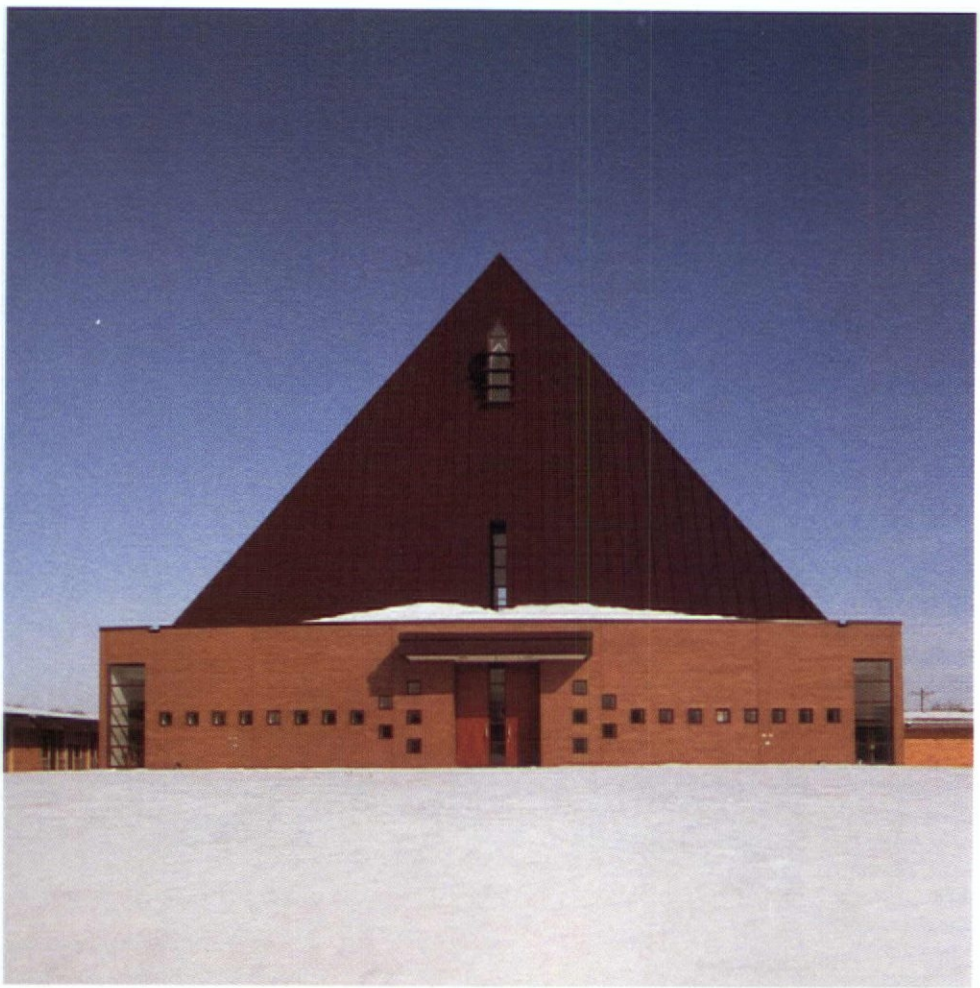
By Amy Milshtein

Let there be light...and space and community at the Corpus Christi Catholic Church's new sanctuary (opposite), designed by Kodet Architectural Group Ltd. The facility was specifically designed to bring worshipers closer to the altar and each other. Once its floor plan was decided, the rest of its scheme fell into place, including the dramatic, pyramid-shaped roof (below) that shrugs off heavy Minnesota snows. The structure recently won an AIA award.

"Corpus Christi means 'body of Christ,'" explains Father Nygaard of the Corpus Christi Church in Roseville, Minn. "We interpret that to mean not the Eucharist but the congregation. Together we are all the body of Christ." That philosophy, which reflects the Ecumenical Council of Vatican II (in which the Catholic Church shifted emphasis away from veneration of icons towards service to community), impels Father Nygaard's homilies, programs and even the building of his new church by Kodet Architectural Group Ltd.

Of course, philosophy alone did not dictate the building of a new church for the Roseville parish. Necessity played a role as well. The parish's first sanctuary, a smaller structure, sits some two miles from the Corpus Christi site, which was originally a school and gym. Thirty years ago the parish grew so quickly that the congregation could no longer fit into the church to hold masses. The school gym accommodated the run-off.

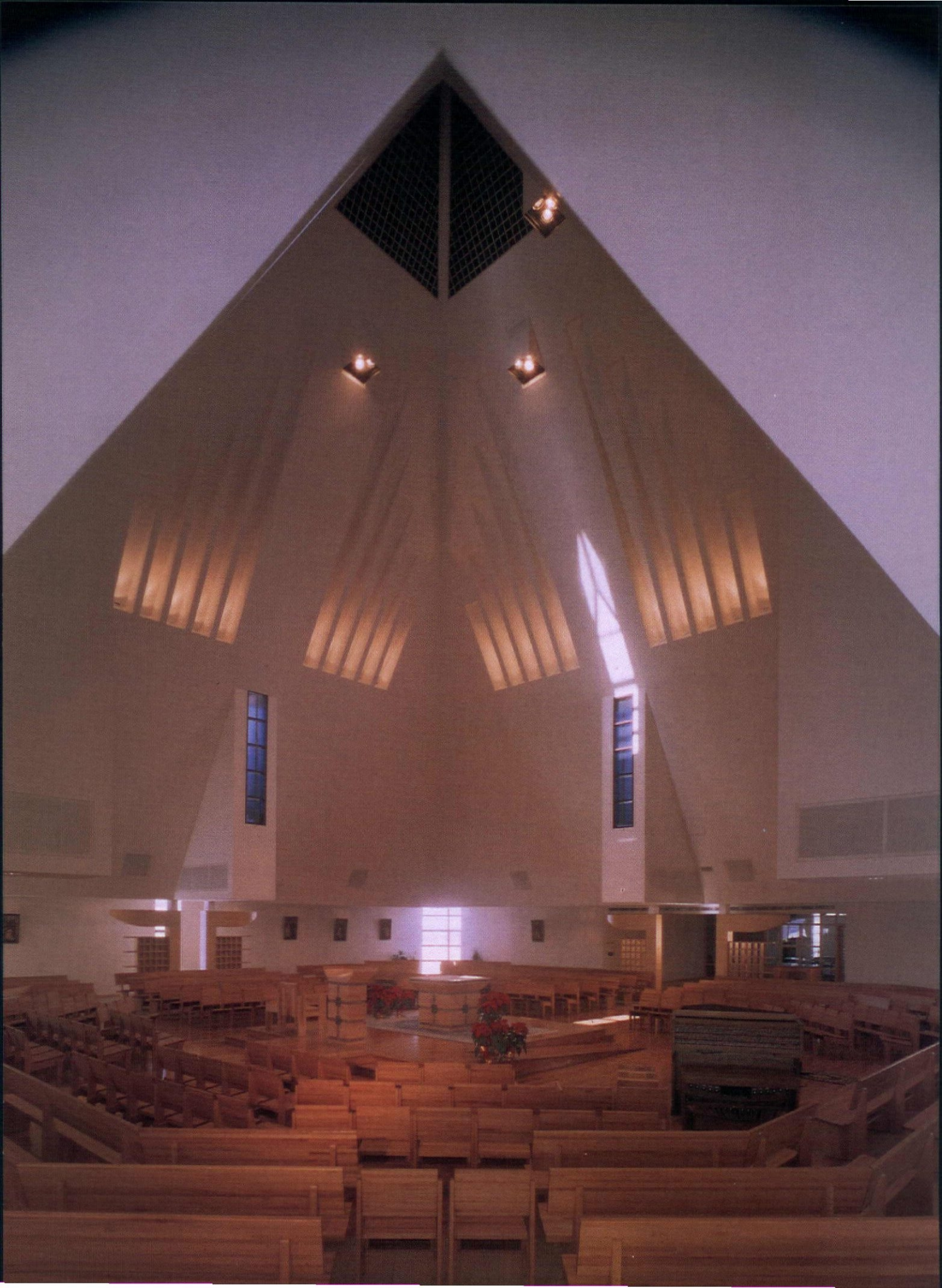
In time, the parishioners aged and the school would be necessary no longer. Yet services were still held in two locations. Everyone felt that the community would be better served if the congregation of Corpus Christi met under one roof.



"The church's original plan was to remodel the gym into a dedicated worship space," remembers Edward Kodet, Jr., president of Kodet Architectural Group. "I convinced them that a sanctuary built as an addition would be money better spent."

Any form of addition would have to do more than physically join the two groups of worshipers. It also had to unite them spiritually and stylistically. "The smaller church featured a more formal liturgy and classic music," explains Father Nygaard. "The gym's services and music were more modern and the gym had no stairs, making it completely accessible—a plus we wanted to keep."

To bring the two groups together and to coax maximum participation from the entire congregation, the architects devised a plan that introduces a measure of theatricality into the services. As an initial step, Kodet added a vestibule to formalize the entrance into the structure. (No stairs or other obstructions were permitted, however, to promote accessibility.)



Once parishioners pass through this vestibule, they enter what was once the gym. This section has been divided mainly into gathering and fellowship areas where the congregation can meet informally before and after services. Other functional areas, such as the sacristy (for storing vestments and other sacred objects), reconciliation (for confession), a Eucharistic chapel and the kitchen, are likewise housed in this room.

In order to reach the sanctuary, parishioners must traverse the baptismal first. Their immediate impression upon doing so may be that there is no front or back to the room. Instead, the altar sits in the middle, and worshipers arrange themselves around it.

Getting a bad seat with a view of the priest's back is not an issue here. First of all, the altar is flexible enough to allow the priest to decide which way he will face at the last minute. Second, during the homily or sermon, the priest uses a traveling microphone to circle the area and address every parishioner, wherever he or she sits.

This places the congregation on a more intimate level with one another and the priest, which is exactly what Father Nygaard wanted. "We strove to make the services more intimate," he remembers. The layout discourages people from hiding in the back simply because there is no defined "back."

Developing this layout proved challenging to the architect. "We tried about 10 different plans before we went with arena seating," admits Kodet. "Once we were in agreement, the rest of the sanctuary design fell into place."

Kodet is referring to the pyramid-like roof that adds awe-inspiring grandeur to the sanctuary, reminiscent of a Gothic cathedral. Yet the white-walled, wood-furnished room remains distinctly modern and comfortable. Part of the effect is caused by the light- to mid-toned wood floor and pews, which do not impose their presence the way a traditional, dark wood might. The other piece of the equation comes from the use of light.

Important as it is in the design of any structure, light naturally assumes an even more vital role in a house of worship. Consequently, Kodet treated the phenomenon with appropriate respect. "We created a progression of light, starting with the low, inserted windows in the front hall," he says. "As the window height increases throughout the space, the light changes accordingly."

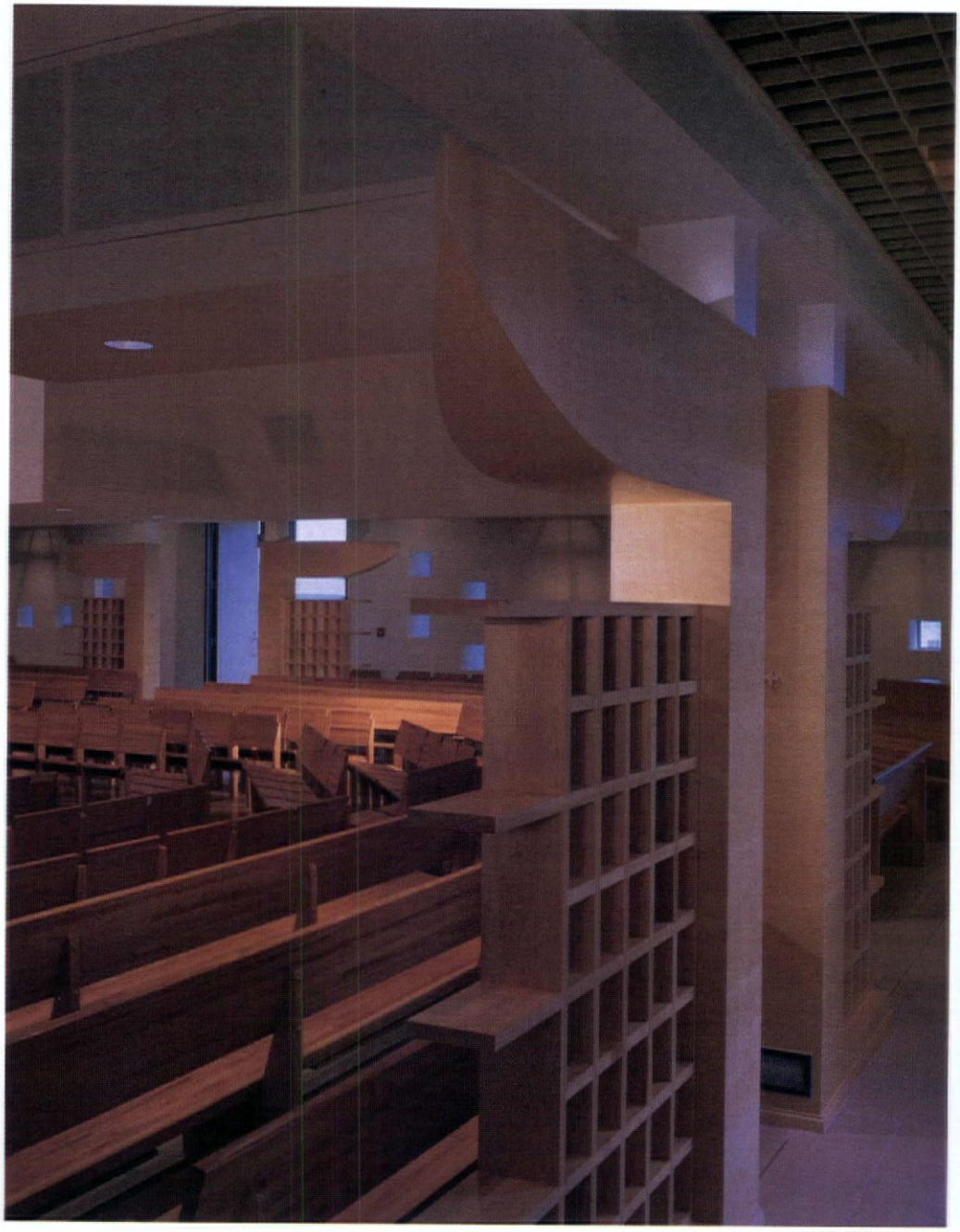
The effect is almost Japanese in its naturalistic style. As worshipers proceed from the fellowship area into the sanctuary, they cross a low entry flanked by wooden, open-square screens. From here they continue to the high-ceilinged worship space.

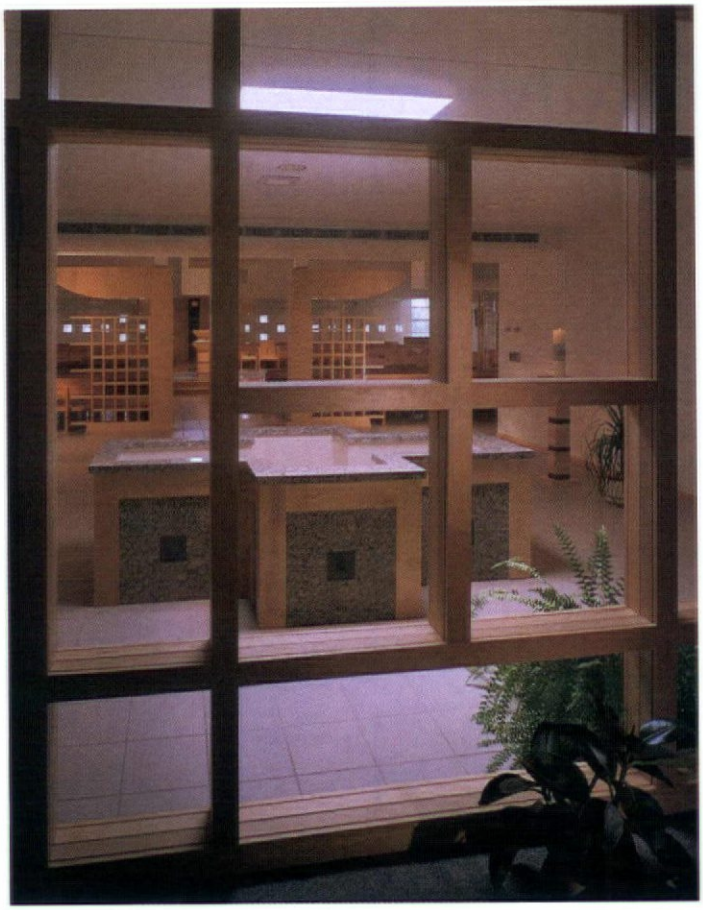
Even here the scale is accessible, thanks to the long windows that the architect inserted to project 45° from the slant of the roof. The effect is carried still further aloft

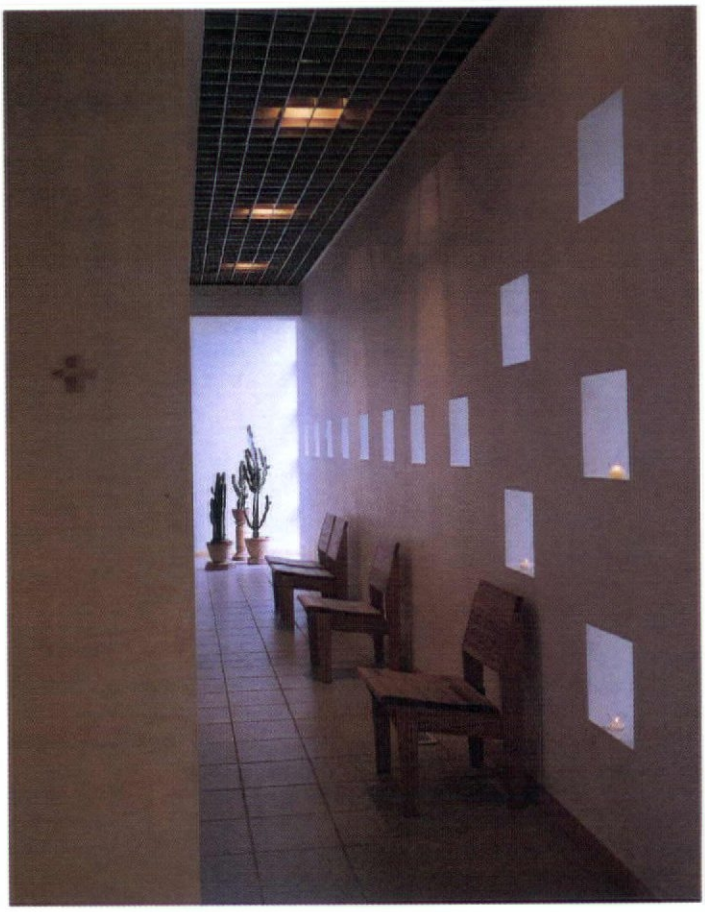
Masses in the round—and not a bad seat in the house

with a series of thin, uplighted rectangles. A skylight completes the ascent.

Because churches seldom possess huge maintenance budgets, Corpus Christi abounds in robust materials and furnishings that require little upkeep. The brick-and-metal exterior and wood-and-quarry-tile interior, for example, promise to age







Entrance into the sanctuary is made into an event when parishioners pass through a set of open-square, wooden screens (opposite). Light-hued wood warms and personalizes what could have been a formal and aloof interior.

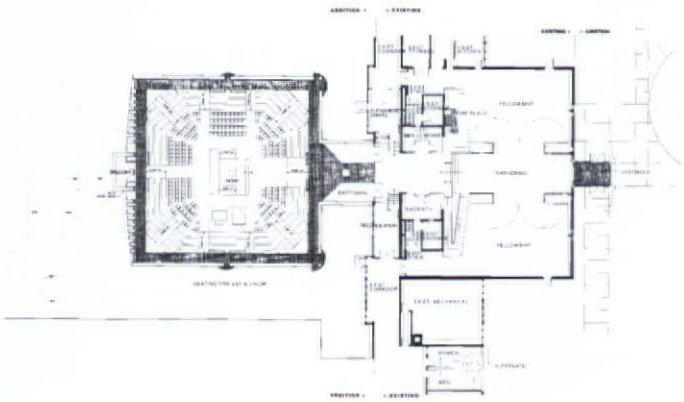
The baptismal (above, left) is part of Kodet's addition. Other church functions such as the sacristy, reconciliation and the Eucharistic chapel are held in the converted gymnasium that adjoins the sanctuary.

The renovation/addition work also includes a front hall (above, right). Parishioners at Corpus Christi like this design feature because it allows lots of flexibility for seasonal decorations.

well and incur modest cleaning costs. Indeed, meeting present and future financial demands was an important part of the design criteria established by the church's 11-parishioner building committee.

With the facility up and running for two and one half years, everyone seems pleased (including the American Institute of Architects, which has granted one of its 1995 Religious Art and Architecture Design Awards to the structure). True, some 10 families left the church in the beginning to search for other alternatives. Many more have joined Corpus Christi since then. In fact, some members of the congregation are traveling from well beyond the three-square-mile parish boundary.

Father Nygaard feels that the building plays a role in the success of the parish along with the services. While some architects and interior designers might point out that form is merely following function at Corpus Christi, Father Nygaard has a more convincing explanation. "The structure possesses the appropriate holiness and respect," he says—a client's faith that good design should always preserve.



Project Summary: Corpus Christi Catholic Church

Location: Roseville, MN. **Total floor area:** 10,000 sq. ft. **Maximum capacity:** 500. **Paint:** Devoe. **Dry wall:** U.S. Gypsum. **Masonry:** Anchor Block & Concrete Co., Dakota Brick. **Wood flooring:** Dave's Floors. **Ceramic tile flooring:** Dal-Tile. **Quarry tile:** provided and installed by owner. **Carpet/carpet tile:** provided and installed by owner. **Ceiling:** USG Interiors, Forms & Surfaces. **Lighting:** Lithonia, Halo, Prescolite, Edison. **Doors:** Weyerhaeuser. **Door hardware:** Hewi. **Glass:** Harmon Contract. **Window frames:** Kawneer. **Railings:** Torgersen Brothers. **Main sanctuary seating:** Northland Church Furniture. **Liturgical furniture:** provided by owner. **Architectural woodworking:** Torgersen Brothers. **Planters, accessories:** provided by owner. **Signage:** Westinghouse Micarta. **HVAC:** Trane. **Fire safety:** Simplex. **Building management system:** Johnson Controls. **Plumbing fixtures:** Kohler. **Client:** Corpus Christi Catholic Church. **Architect:** Kodet Architectural Group Ltd. **Structural engineer:** Mattson/MacDonald Inc. **Mechanical and electrical engineer:** R.L. Feig & Co. **General contractor:** Langer Construction Co. **Lighting designer:** Kodet Architectural Group Ltd. **Acoustician:** Kvoersten-Kell Associates. **Photographer:** Christian Korab, Ed Kodet, Jr.

Living Fossils

The specimens are neither silent nor still at the new Fossil Mammal Halls of New York's American Museum of Natural History, designed by Ralph Appelbaum Associates and Kevin Roche, John Dinkeloo and Associates

By Roger Yee

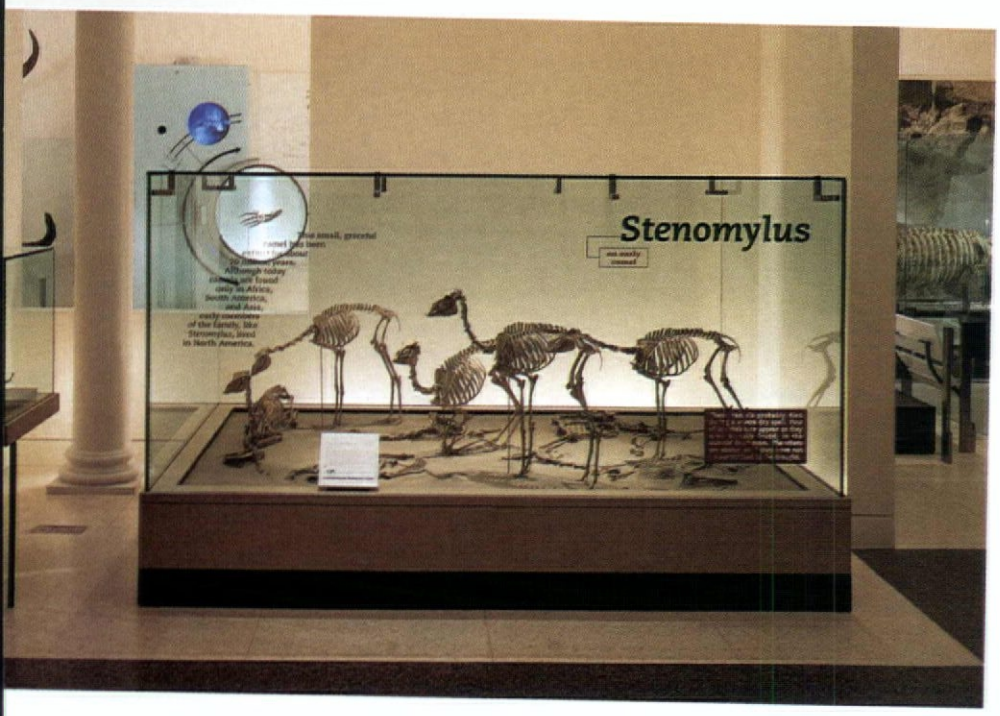
Anyone expecting nothing more than lifeless fossils in the Lila Acheson Wallace Wing of Mammals and Their Extinct Relatives at the American Museum of Natural History in New York, will be unprepared for what lies ahead. Museum goers know how lively the halls of today's institutions can be as venues for lectures, concerts, plays and other live performances as well as screenings of films and videotapes. What AMNH president Ellen V. Futter described on opening day, May 2, 1994, as "the most scientifically important array of fossil mammals ever assembled" seems unusually alive nonetheless.

Out of every nook and cranny in the 16,500-sq. ft., fourth-floor space comes the unmistakable sound of living mammals such as whales, sheep and elephants, and the vivid sight of mammals living and extinct in the form of live-recorded, computer-generated and artist-animated screen images, self-directed, PC-based educational programs, models, paintings and drawings, as well as the actual fossils themselves. When visitors find themselves happily exploring an interactive narrative of life on earth rather than dutifully tracing a dry chronology of sealed display cases documenting who begat what, Dr. Lowell Dingus, project director, fossil-halls renovation project for the AMNH, and his colleagues can't help smiling. The 125-year-old institution planned the Wallace Wing to be like no mounting of "dry bones" before, and the public has acclaimed the new, $10-million environment created by the

Climb the family tree: Visitors explore the spacious, well lighted and inviting Lila Acheson Wallace Wing of Mammals and Their Extinct Relatives by tracing the evolution of mammals from simpler anatomical structures to more complex ones. In the foreground midway in the space (opposite) is a signpost marking one of seven evolutionary branching points. At the back stands a Lifelines interactive computer work station. Above is the restored *Autumn in New Jersey, Giant Beavers and Moose* (1919) by Charles R. Knight. A view towards the most complex mammalian forms (below) shows such specimens as Megdoceros giganteus or Irish elk, Mammut americanum or American mastodon and various horses.




cats, dogs, bears, seals,
and their relatives
CARNIVORES
insectivores, bats, primates,
rodents, and rabbits
SECTIVORES, ARCHONTANS,
and GLIRES
EPITHERES



You can almost touch the fossils—or be touched by them

This gathering of Stenomylus hitchcocki (above), a small, graceful camel, shows the new exhibit's minimal barriers between specimens and visitors. Labels are affixed to many surfaces and accompanied by drawings and models to let visitors decide what they want to know.

The Timelines display (opposite) features interactive computers that let visitors travel through time to see the continents drift across the earth's surface to the positions they occupied in previous time periods. Striking representations of the animals in the exhibition appear on screen.

exhibition design firm of Ralph Appelbaum Associates and the architectural firm of Kevin Roche, John Dinkeloo and Associates.

What took the AMNH so long? Like its counterparts around the world, the Museum founded by Dr. Albert S. Bickmore in 1869 with the aid of such distinguished trustees as J. Pierpont Morgan, Theodore Roosevelt and Morris K. Jesup has managed its exhibits slowly and deliberately even as its academic, technical and administrative staffs responded more quickly to events inside the laboratories and outside the walls. The AMNH's mighty *Apatosaurus*, for example, has carried the skull of a different species of dinosaur atop its lengthy neck since 1909, even though scientists acknowledged the error in 1975. (A corrected mounting will be unveiled this year.)

Surprisingly enough, the notion of tailoring natural history collections to attract public interest is a relatively late phenomenon dating from the 1900s. Today's natural history museum traces its heritage to the great natural history museums and royal "cabinets" of 18th- and 19th-century Europe, which were more intent on acquiring, studying and storing their collections than displaying them. Photographs of the AMNH taken as late as the 1950s still show dusty rooms where aisles of wood-and-glass cabinets are crammed with as many objects as possible.

Yet the AMNH has been no slouch in devising innovative ways to draw visitors to its vast collections. Its "habitat groups" or dioramas placing specimens of flora and fauna against realistically painted backgrounds revolutionized natural history exhibition from 1899 on. Fossil vertebrates in the AMNH took on flesh and bone starting in the 1900s when artist Charles R. Knight portrayed them as active creatures in naturalistic settings. S. Harmsted Chubb, who served the Museum from 1901-1949 as one of its greatest osteological preparators, even achieved the unlikely feat of mounting skeletons in astonishingly realistic and graceful poses through such aids as live animals, high-speed photography and a device he called an "osteological Christmas tree," a complex scaffold that suspended each bone for positioning.

Though the six halls displaying the AMNH's legendary fossil vertebrates—the ancient ancestors and relatives of today's fish, amphibians, reptiles and mammals—received their last major renovations in the 1950s, they continued to draw many if not all of the 3 million adults and children who visited the Museum each year through the 1980s. In truth, who could resist them? Merely the presence of two of the AMNH's prized dinosaurs, the flawed *Apatosaurus* and the mighty *Tyrannosaurus rex*, could lure an audience.

The need to rethink the scientific, architectural and engineering contents of the halls was self evident, however, to AMNH officials. "When I joined the Museum in 1986, we only planned to renovate the Hall of Late Mammals, the oldest intact space," recalls Dr. Dingus. "However, there had been talk of redoing the entire floor for decades. The fossil halls were the cornerstone of our image, and they had fallen so far behind the times." By 1989, the Museum decided to overhaul the entire 57,000-sq. ft. floor, beginning with its two fossil mammal halls. Three years later, after many fond farewells from New York's children, the "dinosaur" floor was closed to the public so construction could begin.

More than cosmetics were at stake, of course. Instead of presenting its fossils in the traditional, chronological "walk through time," the Museum wanted to organize them to reflect their evolutionary relationships using the method of scientific analysis called cladistics. Thus, species previously shown as "early" and "late" mammals would be regrouped according to the appearance of their key anatomical characteristics on the mammalian evolutionary tree, beginning with mammals exhibiting the most primitive features and concluding with those embodying the most advanced.

But the Museum had still larger ambitions. "We wanted to present what we knew in a new way," Dr. Dingus indicates, "to lay out the best evidence we could find and let the public decide. The halls would open a window so visitors could follow the way scientists think."

To foster a new dialogue between the scientific community and the public, the AMNH turned to Ralph Appelbaum Associates (RAA) to design the interiors and displays and Kevin Roche, John Dinkeloo and Associates to coordinate architectural changes and design new structures. The choices were apt. Among the clients of RAA have been such prestigious institutions as the United States Holocaust Memorial Museum in Washington, D.C., the Ellis Island Immigration Museum in New York, and the Henry Ford Museum in Greenfield Village,



Mich., while Roche Dinkeloo has been the master planner and architect of New York's Metropolitan Museum of Art for many years.

Ralph Appelbaum's joy in enticing the public to the AMNH's fossil collection is visible throughout the first new spaces created by RAA and the rest of the project team. "Museum-going is a shared social experience," he believes. "Treat it with hushed didactic seriousness if you must, but that's not the only way. Museum exhibitions can function as real-life storytelling. They can use scholarship, civic pride, cultural identity and artistic drama to weave an authentic narrative around the objects they display. That's when they go beyond being object-driven to become idea-driven."

How RAA brought the 250 extinct and living species in the two halls—or less than 0.1% of the 250,000 fossil mammal specimens in storage—back to life has been to present them as a seamless, 300 million-year segment of a much larger story leading up to the appearance of *Homo sapiens* on earth. A number of critical renovations were carried out to make this possible. First, fourth-floor circulation was transformed from a linear journey with two dead ends into a continuous loop (the Museum never finished an ambitious master plan envisioned by architects Calvert Vaux and J. Wrey Mould in 1872-1877) by relocating the library from the main path into a new, freestanding structure, and connecting the dead ends with a new corridor on the third-floor roof.

So that the Gothic Revival and Richardsonian architecture of Vaux and Mould and Cady, Berg & See could be revealed once more, RAA and Roche Dinkeloo stripped the layered walls, ceilings and floors of earlier remodelings down to their starkly handsome, original forms. The restoration had the effect of bringing natural light and views inside the exhibit halls for the first time in years. In addition, it gave the AMNH a rare opportunity to enhance its environmental systems with air conditioning ductwork behind new display fixtures on the perimeter, pendant lighting supplemented by focused lighting fixtures mounted just below the ceiling, and a modern sound system and local area network for computers set into the floors and walls.

Within this restored architectural foundation the task of creating a modern environment has been brilliantly realized by RAA and the AMNH staff. A basic evolutionary tree or cladogram is imbedded in the floor to let visitors trace the rise of mammals along the main path and branch off whenever they wish to explore an evolutionary group in detail. Fossils are mounted at every appropriate point on the tree behind minimal display fixtures that impose as little physical distance from visitors as possible. To satisfy every level of age, curiosity and educational attainment, each specimen is accompanied by an array of flat and freestanding exhibit labels, drawings, models and other written and visual data, including using such splendid older examples as the restored paintings of Charles R. Knight.

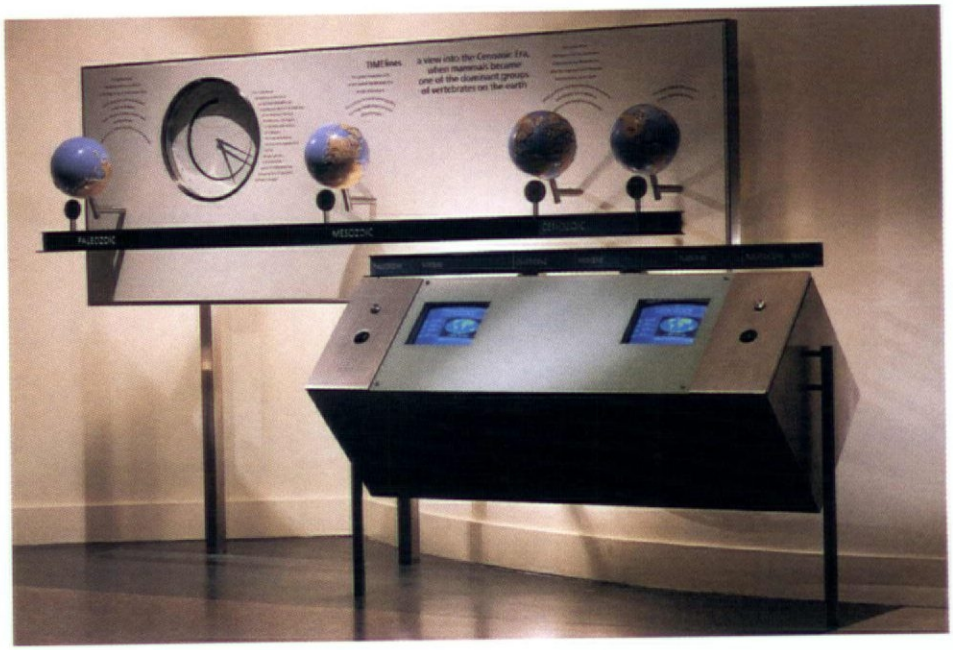
Because the fossil record has more intriguing tales to tell than the actual fossils—an impressive 85% are real, not casts—can convey, RAA has also included such distinctive electronic exhibits as Lifelines, a multimedia computer system of 11 interactive computer stations that combines moving footage, illustrations and interviews with Museum scientists to examine the evolutionary relationships of mammals, Timelines, four computers that explore the world's changing geography, and The Mammal Theater, a small theater featuring a video tour of mammalian evolutionary history. The options that RAA and the Museum staff have provided is staggering. PC-literate youngsters will be delighted to know there are 30 hours of computer programs as well as actual fossils they can touch in the halls.

Will exhibits like these age gracefully? "Museums must compete for our discretionary time," Appelbaum admits. "In their rush to relevance, they risk losing their intellectual dignity and cultural refinement. But when they focus on the truth they safeguard—the very real things they collect—they can find their voices, particularly since our lives are becoming inundated with an increasingly fictionalized reality."

Certainly everything in the fossil mammal halls has been made to stand up to years of wear and tear, using such sturdy materials as stone, terrazzo, stainless steel and plate glass. When the two dinosaur halls make their debut later this year, followed by one hall designed as an Orientation Center for earth history and another meant to display primitive vertebrates in 1996, the Museum will be able to narrate the story of invertebrate and vertebrate life on earth from the beginning to the present. It should be a memorable epic—hopefully without end.

Project Summary: Lila Acheson Wallace Wing of Mammals and Their Extinct Relatives at the American Museum of Natural History

Location: New York, NY. **Total floor area:** 16,500 sq. ft. **No. of floors:** 1. **Cost:** approximately $10 million. **Paint:** Benjamin Moore. **Stone:** Frank Renna Enterprises, Powell & Minnock. **Terrazzo:** Port Morris Tile and Marble Corp. **Carpet/carpet tile:** Suncraft Mills. **Lighting:** Walker Lighting. **Doors:** Acme. **Door hardware:** Sargent. **Glass:** Coordinated metals. **Railings:** Coordinated Metals. **Window treatment:** Sol-R-Veil. **Architectural woodworking/cabinetmaking:** Rathe Productions Inc., Maltbie Associates. **Signage:** Rathe Productions Inc., Maltbie Associates. **HVAC:** Carrier Corp. **Fire safety:** Simplex Time Recorder Co. **Security:** ABC Burglar Alarm. **Plumbing fixtures:** American Standard. **Client:** American Museum of Natural History. **Architect:** Kevin Roche, John Dinkeloo and Associates. **Restoration and exhibition designer:** Ralph Appelbaum Associates. **Structural engineer:** Severud Assoc. **Mechanical and electrical engineer:** John L. Altieri Consulting Engineers. **Construction manager:** Lehrer McGovern Bovis. **Lighting designer:** Howard M. Brandston & Partners. **Acoustician:** Cerami Assoc. **Photographer:** Scott Frances/Esto.




THE SHALEK AGEN
SUITE 400
SHOES
SHIRT
SERVICE

Forever My Office

Three thousand miles have not broken up the love affair of Nancy Shalek and her Los Angeles office, designed by David Kellen + Associates Inc.

By Amy Milshtein



The incredible, disintegrating office: Architect David Kellen gradually brought the walls down throughout The Shalek Agency to create a hybrid space of privacy and openness. Reception (opposite) starts out whole enough, but opens considerably by the time one walks back to creative. To inject low budget drama, Kellen also removed ceiling tiles and painted the T-bars black (above). Pre-existing fluorescent fixtures float in the grid while fireproofing material above them deadens sound. The effect is reminiscent of the warehouse that the owner wanted but couldn't afford.

Sometimes you don't know what a good thing you have until it's gone. But that's not the case in the Shalek Agency in Los Angeles, Calif. Owner Nancy Shalek knew right away that the design she commissioned from David Kellen + Associates, Inc. was the right way for her company to work. While she has since moved her business 3,000 miles east to New York, she still longs for Kellen's original design.

Unfortunately, such is the transient nature of Shalek's business. She ran a hard driving, young, cutting edge advertising agency that could be described as à la Chiat/Day, only more so. "I originally sold my 75-person agency to a bigger firm," says Shalek about how she acquired the original Kellen space. "Then I bought it back and needed an office to house my employees."

Her aesthetic sensibilities pointed her to funky, old warehouse space. However, her business savvy couldn't turn down the deals available in Los Angeles' depressed office market. Tenant improvement letters were so generous they pretty much offered free interiors. "Basically, she got nasty office space with a really great deal," remembers Kellen, who dislikes plain vanilla work space, complete with double-loaded corridors and windows doled out to the mighty, with a passion.

Before transforming the agency's 20,000 sq. ft. of office space, Kellen first took a lesson in Shalek's work theories. "I don't like private offices," reveals Shalek. "Noise and movement generate energy that helps creative people think."

In response, Kellen tore down the walls in the agency. However, instead of calling for a thorough demolition, he specified that the walls be left in conditions ranging from perforated to disintegrated, allowing light to penetrate even the reception area in the core of the space. The architect likens the effect to a hike through an abstract forest where one can see a trail and markers but the whole woods themselves are never revealed.

Depending on a person's needs and job description, the design provided varying degrees of privacy. In spite of Shalek's ambivalence toward private space, she and a few of her principals needed occasional acoustical privacy, so they were given walls that block sound at the same time they are punctuated by large windows that keep their occupants in the energy loop. Structures begin to disintegrate in areas that require less privacy, such as accounting.

Creative received the most open space of all, with its two-person teams working in an almost bull-pen setting. Necessity, however dictated the unexpected use of the library. "We set up the library with four small reading rooms as one-person getaways," remembers Kellen. "As it turned out, the two-person teams flocked to the spaces as well." For larger or more formal gatherings, the office included conference rooms of varying size to accommodate meetings of six to 20 people.

Since the Shalek agency turned out a vibrant, colorful product, Kellen chose neutral materials for the interior to complement rather than compete with the goods. Consequently, he chose interior grade plaster, which is more neutral by design, and vinyl flooring with a slate-like surface as the two basic finishes to make up the interior. Budgetary constraints then forced Kellen to find a creative solution to the bland ceiling.

Clearly, the typical T-bar and acoustical tile ceiling furnished with standard fluorescent fixtures would not do. At the same time, a new ceiling and lighting solution was out of the question. Kellen did more with less by removing the acoustical tile, painting the T-bars black and leaving the lights intact to float in the exposed structural grid. As

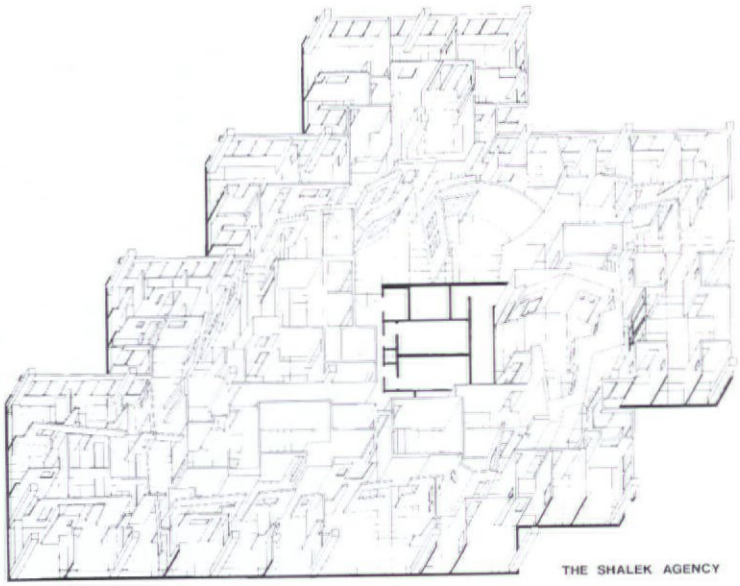


Conference rooms of varying size (above) are sprinkled throughout the space. Though the rooms are acoustically isolated, large glass panels allow the energy of group dynamics to flow through to meetings.



Because client and architect disdain private offices, open plan space in varying degrees dominates the office. Accounting (left) receives more privacy than creative, which is energized by shared activity.

To buy expensive seating, Kellen "budget surfed" by economizing on other items. Custom tables (opposite) were one way to save money. While the office is gone now, Nancy Shalek still uses her Kellen-specified furnishings.



the ceiling rises almost 6 ft. above the grid, the effect is as dramatic as a warehouse space minus the expense. All of the fireproofed dead space above the grid controls noise as well as the tile.

The furnishings for the agency had to be as special as the interior, and Kellen knew just the solution. "I wanted to use Herman Miller's Eames Aluminum Group seating, and Shalek loved the product too," he reveals. "However, they cost about twice as much as other chairs." Kellen "found" the money by constructing the conference table and other tables of galvanized plumbing parts and rough hewn marble. "The 12-person conference table cost only $3,000 to design and build," he proudly observes. The savings went into the chair fund.

This example of "budget-surfing" represented just one of numerous little miracles that both client and architect performed so that the Shalek Agency could be completed at the breakneck speed of 10 weeks from contract signing to move in. To help facilitate this, Kellen also designed the structures for ease of construction. All walls

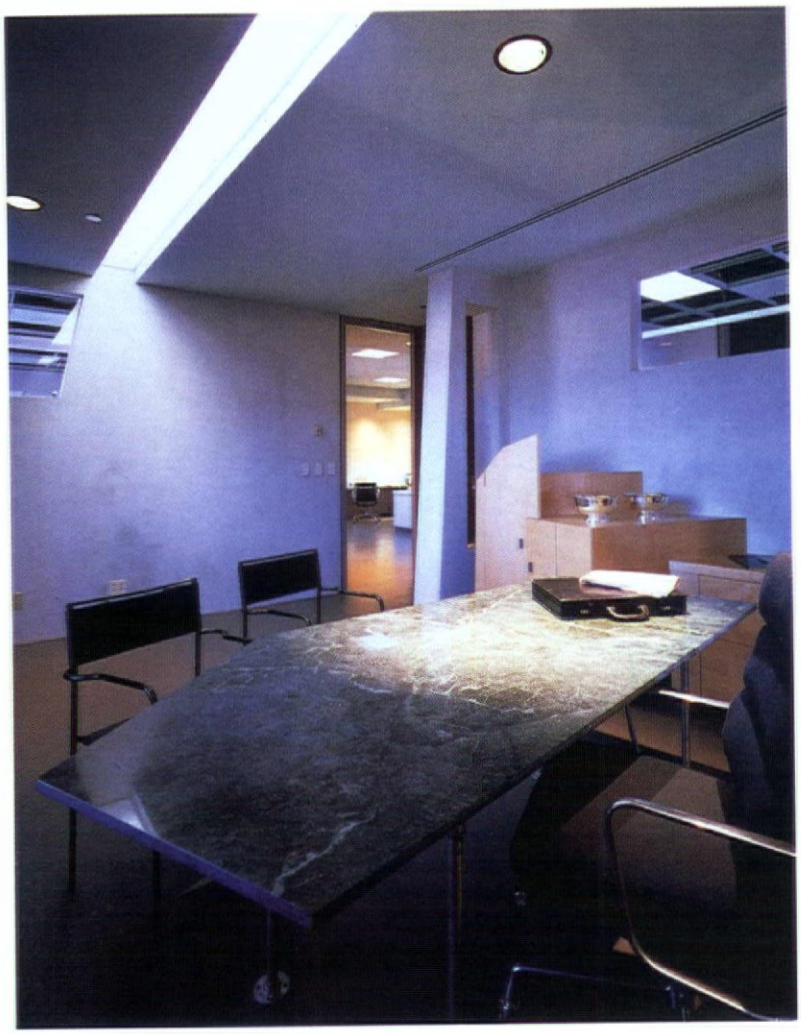
A creative walk through gradually crumbling space

touch the ceiling grid, for instance, to permit easy electrical access. In addition, both parties were completely organized in their decision making. "The project really was an exercise in decisiveness," Kellen observes.

Even if the office no longer exists, neither architect nor client believes the project was an exercise in futility as both recall a productive business relationship that developed into a friendship. And though the opportunity to join a lucrative partnership obliged Shalek to move her office to New York, she still sits on her Eames chair in front of her Kellen-designed desk.

Naturally, there are no private offices in Shalek's new space, and no plans for Kellen to design her East Coast office just yet. All the same, she admits, "I would love to have David do another space for us."

Same Space, Next Year this is not. Still, a sequel to *The Shalek Agency* can't be too far off.



Project Summary: The Shalek Agency

Location: Santa Monica, CA. **Floor area:** 20,000 sq. ft. **Number of floors:** 1 floor of a 6-story building. **Total staff size:** 70. **Cost/sq. ft.:** $28.00. **Wall finish:** Expo Exterior Stucco. **Paint:** Ameritone. **Laminate:** Wilsonart. **VCT flooring:** Azrock. **Carpet:** Lotus Carpets. **Ceiling:** USG Interiors. **Work stations:** designed by David Kellen and Associates, made by AGB Woodwork. **Seating:** Herman Miller. **Tables and desks:** designed by David Kellen and Associates. **Shelving and cabinets:** designed by David Kellen and Associates, made by AGB Woodwork. **Client:** The Shalek Agency. **Architect:** David Kellen and Associates. **General Contractor:** Koll Construction. **Photographer:** David Glomb.



Better Than O.K.

So what if there's English country flora in the American Southwest? The Waterford Hotel finds itself charmingly out of place in Oklahoma City, Okla., designed by John Chadwick Interiors

By Holly L. Richmond

High ceilings, rich wood tones and soft lighting give the lobby at The Waterford Hotel (opposite) a feeling of establishment, solidity and warmth. Personal touches like fresh flowers, antiques and your choice of white, buff, teal or black for your curtains and bedspread make their way to the guest rooms (above) as well. If you choose not to relax in the cozy charm of the English country atmosphere, 16-hour a day concierge service is available for any business requirement.

"I knew nothing of Oklahoma City when I moved here, but I definitely had some pre-set ideas of what the city and hotel would be like," remembers Scott Dahl, The Waterford Hotel's newly appointed director of sales and marketing. "I was completely off base. I walked into the hotel and was blown away by its elegance." Since its refurbishment by John Chadwick Interiors, The Waterford carries not a trace of "Oil City" ostentation.

While only seven years old, the hotel clearly needed a fresh look. Not only were new drapes, upholstery and bed spreads added to guest rooms and lobby, but a renascent yet subtle design posture was adopted, lending an air of English country comeliness. As Dahl remarks, "You forget you just came in off the streets of a Southwestern city."

The Waterford is Oklahoma City's only five-diamond, five-star hotel and restaurant. Even with this rating, few patrons expect such refinement in a community that often evokes images of oil boom riches and the down-hominess of a cow-town. Located five miles northwest of Oklahoma City's central business district in the exclusive Nichols Hills community, The Waterford is considered the most desirable place to stay for its first rate service and its accessibility to shopping areas, country clubs, The National Cowboy Hall of Fame and Will Rogers World Airport.

However, like other high-end, privately owned hotels across the nation, The Waterford endured numerous transitions during the last recession, including receivership and ownership by the Resolution Trust Company for three years prior to December 1994. At that time, it was acquired by First Capital Inc. to be managed by the Interstate Hotel Corporation. The new management wanted to make changes to enable The Waterford to live up to its reputation.

"We were fortunate that we didn't have to overcome any huge design obstacles because The Waterford has such a wonder-





ful foundation," explains John Chadwick, principal designer on the project. "We simply refined it and began creating a little gem of a hotel." The refurbishment would include the lobby, four of the hotel's nine floors or 80 of the hotel's 197 guest rooms, and the top-floor Presidential Suite. (Refurbishment of the remaining rooms will commence in early 1996.)

What is the gender of a VIP suite?

The new design scheme encourages a sense of timelessness to give the hotel an air of long-standing appointment despite its youth. During the initial planning phase, Chadwick presented The Waterford's managers with design elements similar to those found in such landmark hotels as New York's Plaza and Algonquin hotels. The goal: a European-style, world-class hotel—without a haughty attitude. "This is the kind of hotel you could pick up and move to any city," comments Buddy Chick, general manager of The Waterford throughout the project and now president of the Oklahoma State Hotel/Motel Association in Tulsa. "It would fit in, yet be extraordinary. It's not indicative of Oklahoma City except for the restaurant menu, which features wild game and numerous beef dishes."

Holy cow. Is everyone so down on Oklahoma City? They're not, of course. It's just that The Waterford's management recognizes the stereotypical "baggage" out-of-town guests bring with them. The hotel wants to be favorably compared to those in other American cities when visited by President Clinton and his family, movie stars and touring performers, who all like to stay at The Waterford while in town.

Because of the facility's relatively small size, Chadwick and his staff were able to pay close attention to every detail. Guests feel as if they are entering a quaint country inn rather than a city hotel when they gaze upon the abundant fresh flowers and delicate antiques that add just the right accent to the elegant damask sofas and drapery fabrics. There is simply no mistaking The Waterford for a chain hotel.

Each alteration was shrewdly intended to slow down the clock. For example, Chadwick aged the formerly pink walls of the lobby by applying Van Dyke brown paint, and changed the bright white woodwork to a more subtle cream tone. Anne Boxeur, project manager and independent interior designer in Oklahoma City, observes, "Before the refurbishment, The Waterford was reminiscent of the Penn Square Bank era." (When the oil industry collapsed, so did Penn Square Bank, in one of the most spectacular financial failures of the 1980s.) "Though it was a bit pretentious then, it looks more authentic now, as it was intended. We took out the glamour and flashiness, and replaced it with dignified English country charm."

The four floors of guest rooms employ four separate design schemes in an effort to appeal to all the clientele, with differences appearing mainly in wall color and background color for bedspreads and drapery. Again, richly-colored floral chintzes and damasks give the rooms a flavor found in traditional English homes. "Once my team and Mr. Chick decided which fabrics to choose and where to use them, it was all systems go," quips Chadwick. "We closed down one floor at a time, and my upholsterers would do so many rooms per day. Then the painter would come, and finally my curtain people would go in and complete approximately 20 rooms per weekend. The project took only four months."

The Presidential Suite, catering to the likes of Presidents Clinton, Bush and

Hail to the chief: The Presidential Suite on the ninth floor boasts a spacious living room (above) and master suite (opposite), both with working fireplaces. Guests feel as if they are renting a private country inn complete with amenities. Even at $750.00 per night, it is regularly booked. As designer John Chadwick comments, "Anyone who's anyone stays in the Presidential Suite at The Waterford." Prior guests have included Presidents Clinton, Bush and Reagan, Elizabeth Taylor, Anita Hill and Charlton Heston.

Reagan, as well as such notables as Elizabeth Taylor, Anita Hill and Charlton Heston, exudes pure luxury. The suite includes a living room, dining room, kitchen and master bedroom, as well as two fireplaces and four large balconies overlooking exclusive Nichols Hills residences. The walls are deep red with woodwork detailed in gold. "The suite reflects power—neither masculine nor feminine—just power," explains Chadwick.

Dahl reports that repeat guests are as fond of the hotel's new design as first-time guests. "As with most hotels," he believes, "we cater to two types of clientele, business and social travelers. The split is nearly down the middle on any given day. We're attracting more and more corporate business, taking it from the chain hotels because we can offer more personalized service at competitive prices."

How is business? The corporate headquarters for Fleming Foods, who owns IGA Supermarkets, is located directly across the street from The Waterford, and is the hotel's biggest customer for overnight visits and meeting room reservations. The Waterford's four large board rooms are constantly booked, as is the Grand Ballroom, used for corporate and community sponsored events. Since its refurbishment, The Waterford has become "the place" to celebrate birthdays, anniversaries and accommodate wedding parties after a gala reception. "If there's a fault to Oklahoma City," says Chick, "it's a lack of nice, suitable space for large conferences and public receptions."

If The Waterford is any indication, Chadwick and his team would welcome this challenge as well. "My firm is known in Oklahoma City as one that can make even the starkest room lush and friendly," says Chadwick. Next time, however, people staying at The Waterford will remember: We're in Oklahoma City!



Project Summary: Waterford Hotel

Location: Oklahoma City, OK. **Total floor area:** 128,502 sq. ft. **No. of floors:** 9. **Average floor size:** 11,682 sq. ft. **Number of beds:** 228. **Total staff size:** 200. **Wallcovering:** National. **Window treatment:** Covington Fabrics. **Lounge seating:** Barrow Industries. **Other seating:** Lane Contract. **Guest room seating:** Lane Upholstery. **Upholstery:** Westgate, Brunschwig & Fils, Kravet, Stroheim & Romann, Lee Jofa, Clarence House. **Guest room tables:** Lane Contract. **Guest room casegoods:** Lane Contract. **Client:** Waterford Hotel. **Interior designer:** John Chadwick, Jr., ASID. **Project manager:** Anne Boxeur. **Floor plans:** Kolleen Kostboth. **Photographer:** Jack Mills.



The Presidential Suite at The Waterford (above) boasts access to four large balconies with sweeping views of the exclusive neighborhood.

Three's No Crowd

Follow one design's imaginative quest to tame three fiercely individualistic publishing personae, as Gensler & Associates gives the write-of-way to Harper Collins Publishers, San Francisco

By Holly L. Richmond

Never underestimate the power of a cookie. Architects and interior designers from Gensler and Associates/Architects readily admit that while their problem-solving skills helped secure the Harper Collins Publishers consolidation project in San Francisco, it was actually a few dozen Mrs. Field's cookies that proved most valuable. Dan Winey, project director for Gensler, recalls, "We went to give a formal presentation for the job. I was in a suit and tie and had boards with all sorts of charts and graphs. I looked around the room at the client's representatives and noticed that everyone was 10 years younger than I. I had a feeling these people were not looking for formality, so I took off my tie, threw the boards in the corner, broke out the cookies and had a lively, productive discussion."

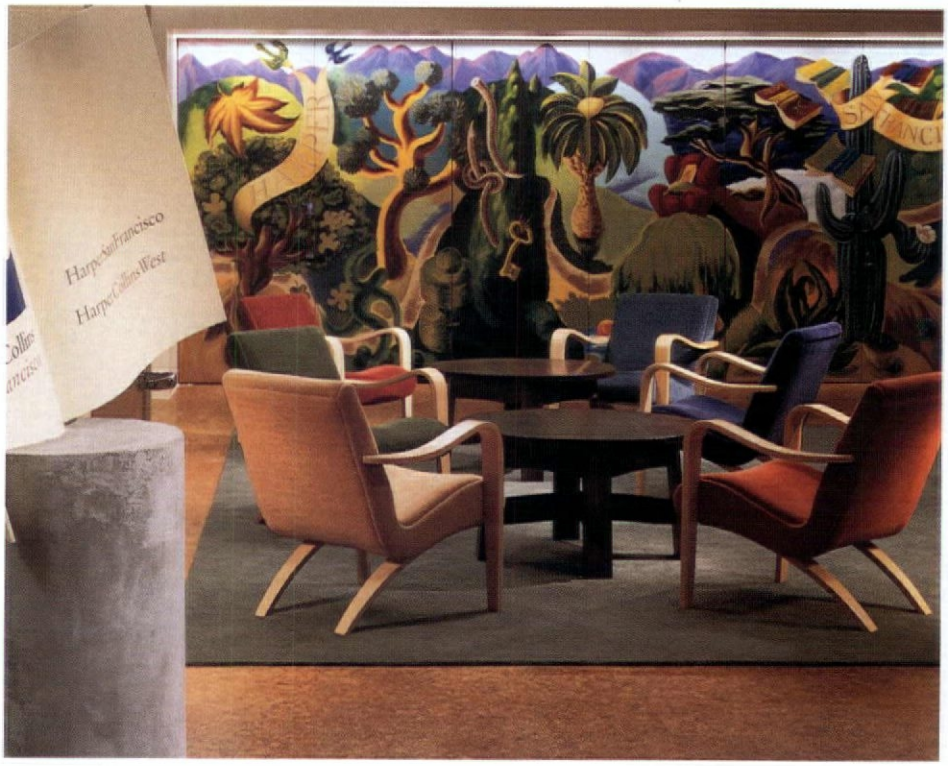
Winey was right. Harper Collins' employees are not your typical corporate bunch, representing 150 people from three publishing companies who would be consolidated in a two-story, 55,236-sq. ft. office space in Levi Plaza. The objective before Gensler, therefore, was to create a spirited, non-corporate office environment for a casual staff that would stand up to plenty of rough use. In addition, the design firm was expected to accommodate rapidly growing computer technology, multiple departmental libraries and communication between the three divisions, Harper, Collins and The Understanding Business, in the new space.

So far, so good. But there was a catch. None of these companies had worked together before and knew little about each other. Therefore the new divisions' employees needed to retain a measure of autonomy through three disparate office designs—each with its own unique personality—that could blend together aesthetically and operationally.

"The politicking of designing for company acquisitions is an art form in itself," chuckles Ronette King, vice president at Gensler and design director for the project. "You have to be part psychologist and part magician." King and Winey agree that the biggest challenge throughout the project was bringing the three companies under one roof without causing a corporate cultural collision.

One piece of the puzzle dates back to 1977 when Harper San Francisco, the West Coast sibling of Harper & Row, New York, was established as the first religious publishing house dedicated to publishing the best works from the world's major religions. In the past 17 years, its annual revenue has grown from $3 million to $40 million. Collins Publishers, most widely known for its stunning photographic book series, *A Day in the Life*, focuses on marketing pictorial books, cookbooks, gift books and pictorial autobiographies such as *Rare Air* by Michael Jordan. As for The Understanding Business (TUB), it publishes informational guides and manuals such as *The Smart Yellow Pages* and *Access Press*.

Dessa Brashear, vice president of administration and systems for Harper Collins, knows the three companies in a more down-to-earth way as design clients. "Because it publishes religious as well as New Age material, the Harper unit needs a warm environment that is both funky and adventurous," Brashear says. "Collins Publishers, whose employees are predominantly women, needs a cool, pretty space as a background for its photographs. TUB needs a space that reflects industry and manufacturing, so its environment is fairly stark."



Harper Collins' prominent steel staircase (opposite), intended as a "main street" of circulation, is surrounded by reading areas and an 80-ft. long library connected to the reception area. Appropriately, books are presented here in ways that characterize each of the three divisions' personalities. The reception and conference room are paired for large staff events by pivoted doors (below) painted with an allegorical mural depicting the company's image.





Levi Plaza, designed by urban landscape artist Lawrence Halprin, meets each division's individual needs as far as site and location are concerned. It's a corporate office park with a view—of native Californian trees and waterfalls, and the famous Fog City Diner. Site selection proved easy compared to choosing materials, color schemes and furniture for the office. Winey recalls, "Harper Collins set up several committees and subcommittees to make decisions on everything from work stations to break rooms. Because it was such a fast-paced project, six months from site selection to move in, Ronette and I were meeting with some committees every day, usually more than once."

King showed the committees slides and mock-ups of other projects with similar design requirements, such as acoustical privacy, shared spaces, ample shelving and library space for thousands of books. Much of the program was developed this way, supplemented by requests from employees throughout the project. To meet the deadline and keep everyone happy, Gensler and the contractors designed and built at the same time.

"Overall, our marching orders were, 'Don't make us look too corporate like a business office. The employees want a loose and artistically creative environment,'" explains King. "Another critical consideration was Harper Collins' clientele. They didn't want the offices to intimidate their visitors, who are predominantly authors, and nervous enough as it is."

"Don't make us look too corporate like a business office!"



The reception area is by no means intimidating: Fun and cheerful are adjectives that come to mind. Upon entering, visitors immediately behold a colorful, allegorical mural by Anne Field representing the artist's and the president's brainstorming about Harper Collins Publishers. If visitors look closely, they may notice several trees with open books in them and a key to unlock knowledge.

Field's mural is painted on two doors which open into a large conference room outfitted with sturdy cherry tables and ash chairs that is used for formal meetings and informal employee gatherings. "I believe the most thought went into the shared spaces in the office," says Pamela Byers, vice president of operations at Harper Collins. "The conference room was especially important. We didn't want to have to rent hotel space for our 150 employees, and it had to be comfortable and technologically advanced." (Harper Collins integrated five computer hardware systems inside the office in addition to linking the company to offices worldwide.)

The stacking plan is basic, with Harper occupying the entire first floor and part of the second, which it shares with Collins and TUB. The floors are connected by a steel staircase which is the central unifying element of the design and is intended as a gathering place. Surrounded by reading areas, a common library, lunch tables and access to balconies overlooking the park,

the staircase provides a comfortable area for employees to get acquainted. Curves and visual details help soften and break up the large floor expanse.

Each of the divisions shows its character discreetly but firmly within its own space. The Harper facilities, which are nearly a 50/50 split between private offices and open plan work stations, make extensive use of patterned carpet, ambient lighting and industrial finishes such as wire mesh, particle board, cork board and cork floors to avoid formaldehyde off-gassing and minimize maintenance. "Environmental considerations were key," recalls Byers. "We wanted to use natural materials, including wood, but made sure that it was farmed and not stripped from the rain forest."

At the top of the staircase is another common area, a library shared by Collins and TUB. It is clear that there are separate divisions here. Collins' space is contemporary yet relaxed, and uses green carpet and maple detailing. TUB's materials display an industrial edge: charcoal-colored floor coverings with steel detailing and glossy wallcoverings. "Harper, Collins and TUB are very different publishers," says Winey. "I think sometimes one division would choose a design element just because it was the opposite of what the others had chosen."

Now that Harper Collins is up and running, the gang is getting to know one another and perhaps relaxing in the quest for autonomy. Brashear admits that employees don't spend a lot of time socializing in the library areas, but they do congregate elsewhere. "The kitchen is always lively, and provides the best environment for employee interaction," she says. What does she expect from a group that was wooed by a box of Mrs. Field's cookies?





Visitors and staff are encouraged to enjoy the reception and conference area (opposite, top) for personal reading or small meetings. However, they must bring their own books. The one-of-a-kind books on display are protected behind locked, wire mesh doors. Blond woods, shiny metals and curvilinear detailing (opposite, bottom) keep the space from feeling too corporate and serious. Due to the nature of the publishing business, approximately half of the employees have private offices. However, the offices (above) have glass doors to foster a sense of accessibility among employees in modular work stations. Ambient lighting adds to the sense of casual ease.

Project Summary: Harper Collins Publishers

Location: San Francisco, CA. **Total floor area:** 60,000 sq. ft. **No. of floors:** 1-2/3. **Average floor size:** 36,400 sq. ft. **Total staff size:** 160. **Cost/sq. ft.:** $56.21. **Paint:** Benjamin Moore, Fuller O'Brien. **Laminate:** Formica. **Dry wall:** California Drywall. **Textured walls:** Dryvit. **Flooring:** Ipocork. **Carpet/carpet tile:** Bentley Mills. **Carpet fiber:** DuPont. **Ceiling:** Armstrong. **Lighting:** Nova. **Doors:** Egers, Minton Co. **Operable walls:** Partition Specialties. **Aluminum door frames and sidelites:** Raco. **Door hardware:** Schlage, Hundley Hardware. **Glass:** Mission Glass Co., Glue Chip, Atlas Glass Co. **Stairs and railings:** Crown Ironworks. **Window frames:** Raco. **Reception desk:** Buchner Design Studio. **Work stations:** Traditional Woodworks Inc. **Work station seating:** Harpers. **Lounge seating:** Thonet, West Coast Industries. **Conference seating:** Thonet. **Upholstery:** DesignTex, Donghia, HBF. **Conference tables:** Cottage Table Co. **Cafeteria, dining tables:** West Coast Industries. **Other tables:** Cottage Table Co. **Files:** Harpers. **Shelving:** MJ Industries, Ross McDonald Co. **Sheet metal book displays:** Dimension III. **Architectural woodworking and cabinetmaking:** Traditional Woodworks. **Signage:** Dimension III. **Custom hardware:** Roger Yearout Metalsmithing. **Drapery:** Drapery Concepts. **HVAC:** Linford Mechanical. **Fire safety:** Pribus Engineering. **Security:** Metro Security Systems. **Plumbing fixtures:** Ayoob & Peery. **Voice/data cabling:** Data-Com Cable. **Client:** Harper Collins Publishers. **Architect:** Gensler and Associates/Architects; Ronette King, design director; Daniel Winey, project director; John Bricker, graphic design director; John Falconer, project manager; Richard Williams, Louis Schump, project designers; Donald Cremers, interior designer. **Structural engineer:** Structural Design Engineers. **Mechanical engineer:** Linford Mechanical. **Electrical engineer:** The Engineering Enterprise, Collins Electric Co. **General contractor, construction manager:** B.C.C.I. Construction. **Lighting designer:** Horton-Lees Lighting Design. **Acoustician:** Carlos Interior Systems. **Furniture dealer:** Hogue & Assoc. **Telecommunications:** Comsul Ltd. **Muralist:** Anne Field. **Photographer:** Chas McGrath.

Whose Color?

When the Color Marketing Group meets twice a year to discuss color, are its members just professionals tracking trends–or the design world's "color Mafia?"

By Amy Milshtein

"You can have any color you want as long as it's black." So said Henry Ford at the dawn of the automobile age. What would Mr. Ford think today if he stood in a parking lot and saw Tauruses in family-oriented Caribbean green, Mustang GTs in male-pleasing, yellow-based, "arrest-me" red and Probes in female-eye-catching, blue-based red? And how high would his eyebrows rise if he knew that twice a year 1,400 professionals gather to discuss, ponder and plan these colors?

What Mr. Ford and other naysayers hate to admit is what designers have known all along—color sells. More than that, color influences our appearance and mood. But how do interiors where flooring, upholstery and wall covering are carefully coordinated with accent wood manage to avoid clashing with your outfit?

Enter the Color Marketing Group (CMG) with a history which parallels the use of color in the late 20th Century. After the drab colors and attitudes that dominated the Depression of the '30s and dark, battlefield hues prominent in the '40s, Americans thirsted for color. Organic chemists came up with man-made fibers that could hold vibrant new pigments and dyes. The paint industry also devised a new mixing system that made unlimited color choices possible. The result was color chaos: too many choices and no industry-wide coordination.

In the late '50s three men, one a member of the National Paint & Coatings Association, one a chemical engineer with American Viscose and one a furniture salesman with Baumritter Corporation, invited color professionals to review inter-industry color merchandising problems. Thirty three individuals accepted the invitation. In November 1962, CMG was voted into existence.

Members studied, explored and tinkered with the economics of color, in short, becoming the first color marketers. But it wasn't enough. By the late '60s, with color television gaining prominence in more and more homes, the color craze was still expanding uncontrollably.

Though manufactures were proud of their extensive color lines, the burden of keeping so much stock began to take its toll.

Trends can evoke different reactions. The recession is an important influence, but color interpretations vary from conservative grays and neutrals to live-for-today brights and clears.

CMG members, who represent color decision makers from nearly every imaginable product line, began to look toward the future and bring direction to their industries. In 1972, forecasting became an important part of CMG's mission.

Tracking color: Why do current events color our thinking?

Today, CMG remains a vital part of the business community, and its members take their jobs seriously. Twice a year CMG's professionals, whose primary jobs encompass researching and tracking color trends and forecasting, recommending and selecting colors, meet to track, plan and talk about their profession and passion. The process starts almost two months before they meet. "Members prepare and mail in a palette of six forecast and six emerging colors," explains James King, research fellow, color styling/pigmentation, DuPont Automotive. "They also send in notes on influences that may effect the palette."

How will the future be colored? According to Colette Omans, principal designer, materials design, Steelcase Inc., influences on color in 1997 may include: the economy, environment, NAFTA, the turn of the century and the Pacific Rim. Susan Ross, director of design for Monterey Carpets, reports with amazement that most members note similar trends. "How they react to those trends can differ," she says. "For instance, everyone cited the recession, but interpretations broke into two color camps, conservative grays and neutrals versus live-for-today brights and clears."

Not surprisingly, one of the major influences in the past has been the environmental movement. As noted by all CMG members, the "green" lobby has inspired a plethora of greens, teals and "naturals" like beige. However, the movement may play an even bigger role in the future.

"We may lose many of our dye capabilities because they are dangerous to the environment," explains Laraine Turner, Jolley/Turner Group Inc. "New methods will take their place, which may limit some color capabilities and expand others. These technical issues need to be considered as well."

Coordinating color: Should manufacturers be left on their own?

It is here where the work of the seminar takes place. "Because of the thorough tracking and analyzing, you stop and think about the reasons behind the evolution of color," says Merle Lindby-Young, a color and material specialist who has worked for USG and Stratford Hall. "The process takes you out of a vacuum and keeps your ideas centered."

That vacuum could potentially be very disorienting. "One year everyone was crazy for speckled surfaces like Zolatone," remembers Turner. "If left on their own, every manufacturer would come out with a speckled product with nothing to coordinate it. Can you imagine how unpleasant that would look?"



To prevent mishaps like this, members break into 40 workshops and mull over things like Color Directions™, which include Forecast colors (colors that will appear in two years or beyond) and Emerging colors (hues that will appear in one year and gain strength in the next). They also discuss Colors Current™ which encompass Established colors (colors that are basic and stable or best sellers) and New Introductions (colors that are committed and definite for product lines within the next 12 months.

After a day of workshops, the 40 captains get together and hammer out results. The last day of the seminar, everyone gathers to hear the leaders report back. Here a compilation of the previous day's work is presented as creatively as possible.

The ensuing palette takes everything into account. "At one of the last workshops, for instance, the economy caused us to think about longevity," remembers Ann Price, manager of the color design studio for The Glidden Company. "The outcome was neutrals that allow more options over time like purple-gray."

Interpreting color: Where color is going versus what color?

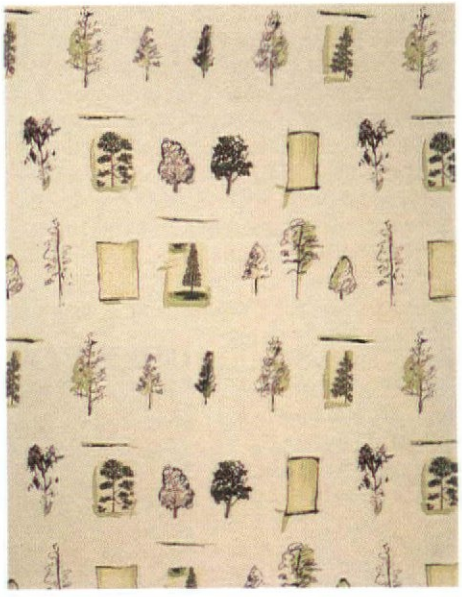
On the other hand, the palette is usually less about concrete colors than directions. "We're more interested that a palette is shifting towards richer or grayer or redder hues than the actual color," explains King. "And we never try to create a complete palette because the fewer colors we emphasize the more impact they will have." Naming the colors is the next important step in the process.

However, don't think that CMG expects its palette to be followed to the letter. "It's not meant as a directive," explains Turner. "The palette is a jumping-off-point that each professional tweaks to fit his or her industry." For instance, that sunshiny-bright yellow may work perfectly for fashion accessories, but be a bit overpowering as interior paint.

Not only do color professionals have to think about the product they market, they must also take into account the region where it's marketed. "Regional influences on color include light, weather and the residents' historical attitudes," Price points out. "A hue that works in rainy Seattle might not stand up to clear, bright desert light."

Once back at company headquarters, CMG members start finalizing and recommending concrete colors. Tools to help them include the many discussions with colleagues that took place over the seminar and a handful of color chips that the seminar generated. Another important tool includes the fact sheets or "white papers" that talk about the trends that justify colors.







Concern for the environment and the recession-driven need for longevity acted as the catalysts for "the neutrals." Picked up by industries across the board, some examples of these earthy hues that go with everything include: Samsonite's Silhouette LS series in Champagne (above), Eljer's Sage commode (top, left), the Back to Basix pattern from Monterey Carpets (top, middle) and Uproot from Covington Fabrics Corporation (top, right).

Once all the evidence is presented, corporations usually take their color professionals' advice seriously. "In this fast-paced world we only have 20 seconds to capture someone's attention," theorizes Omans. "Color is a quick, effective way to do that." Price agrees. "Big companies back this process because they know that color can make a sale," she says.

Yet the question lingers. Is the Color Marketing Group a self-fulfilling prophesy where the nation's colorists get together, decide on hues, then implement their collaborations, much like a "color mafia?" "You can't force color on the public," insists King. "Consumers can always get back at you by not buying the product. They ultimately decide what's in."

Color us powerful.

Painting the Future

Paint is still the most economic decorative accessory available to designers–and now it's actually doing more for the money

By Jennifer Thiele Busch

In the slimmed-down, budget-conscious '90s, the frequently-invoked "effective use of ordinary materials" is actually a smart option for creative designers who want to give clients the bang without the bucks. One of the most ordinary materials with which designers can work wonders, not surprisingly, is still good, old-fashioned paint. But this may be just the moment to take a closer look. Paint has now turned surprisingly high-tech in response to government regulation, environmental issues and market demand.

"My customers tell me they've seen more product innovation in the paint industry in the past two or three years than in the previous 20 or 30 years," remarks Dan Passinault, a marketing and product manager for Pittsburgh Paints. Industry experts generally agree that aside from the expected production and cost efficiencies that can be achieved with modern equipment, the basic process of manufacturing paint has changed little over time. However, the technology of paint composition and formulation is constantly evolving. "What's happening is that paint manufacturers and raw materials suppliers are working more closely together," Passinault elaborates, "to achieve improvements in such areas as resins and additives."

"Paint science is developing in many ways, depending on the need," says Carl Minchew, director of technical services for Benjamin Moore. "Given a series of performance criteria, we start with a best guess solution and then modify the composition of the product to develop the right coating to do the required job. But it's always a delicate balance. When you change one thing, it affects something else." One of the most important criteria in selecting a paint supplier for a design project, he warns, is finding one whose breadth of product line, ability and flexibility provides the most appropriate solution for the given performance requirements.

Improved performance: Better than what?

According to Layne Blackburn, marketing manager for the Sherwin Williams architectural products division, the most significant recent improvements in paint performance would include better adhesion, faster drying times, harder, more durable finishes, easier cleanup and maintenance, better weathering (in the case of exterior paints) and a higher level of scratch, mar and abrasion resistance. "There have also been successful efforts to improve the appearance of the coatings," he observes. "Colors look richer, truer, and there is a uniformity of finish that results in a less textured look."

In addition, safety and service issues concerning the people applying and exposed to paint—plus a strong customer preference for coatings products that are easier to use—are driving innovation in the paint industry. Many of today's coatings simplify application by requiring less surface preparation and fewer coats. "People we are supplying products to are concerned with safety in the workplace regarding things like odor sensitivity and the solvents that need to be kept on site for cleanup," remarks Passinault. Pat Coglin, director of marketing for the stores division of The Glidden Co., adds downtime to the list as an important issue to facility managers. "When residual odors go away faster," he says, "rooms can be returned to service more quickly."



A little color goes a long way: Gensler and Associates/Architects brightened up Apple Computer's work place in Cupertino, Calif. (above), with some effectively placed–and economical–painted dry wall.

Yet all this may pale against the influence of the Environmental Protection Agency (EPA). Government regulation of volatile organic compounds (VOCs) is currently the most important catalyst for change in the paint industry. "The reduction or elimination of VOCs is driven by legislation," explains Blackburn. "But there are compromises that accompany the lowering of VOCs. The opportunity to find solutions is forcing the advancement of technology at a faster rate than might have occurred otherwise." The challenge to paint manufacturers is to produce environmentally friendlier paints with aesthetic and performance characteristics equivalent to the higher VOC, solvent-based products they are replacing.

"The VOC issue really has the industry wrapped up in a tremendous R&D effort to



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turn a problem into a benefit," continues Blackburn. "Using traditional technology, paint performance would have suffered from compliance with the VOC regulations. It wouldn't dry as fast, it wouldn't last as long, it would cost more money. In general, it would be a lower value to the customer. But we've found the technology to alter chemical compounds to put performance characteristics back into coatings that meet VOC regulations."

Oil-based or latex paints: Why is the choice getting easier?

According to Passinault, the most significant recent developments in the paint industry have been achieved in waterborne paint technology. "Latex paints have been around a long time," he says. "But in the last few years waterborne products have been developed that perform much better than traditional alkyd coatings, without compromising anything to meet environmental regulations."

Latex paints have always had their fair share of advantages, to be sure. Minchew notes that they are quicker drying, easier to use and easier to clean up and discard than their oil- or solvent-based counterparts. Solvent-based paints, on the other hand, inherently have better adhesion, smoother film appearance and higher tack resistance—and dry much harder.

Most manufacturers are now claiming success in improved latex or water-based paints that perform as well as or better than alkyd- or oil-based products, which have traditionally yielded more durable finishes and could be formulated to provide a range of sheens. "Until recently, water-based paints couldn't achieve nearly as high a level of gloss as alkyds," admits Passinault. "Today we have water-based products achieving gloss ranges of 80° to 90°." This is particularly important, as Coglin indicates, because flat wall finishes do not tend to possess the same kind of service resistance as higher gloss coatings, and higher gloss levels afford better stain release properties.

Tomorrow's paint: Opportunity tempered by caution?

If manufacturers seem reluctant to claim that these improvements have opened up whole new markets and applications for paint, they are willing to declare that paints are performing better in areas where they may have had trouble before. For example, Blackburn points out that less odorous products are highly applicable to the food service and health care industries, and the new combination of lower toxicity and higher abrasion resistance is better yet for health care. Minchew says that new coatings with high mildew resistance are particularly appropriate for kitchen and bathroom applications.

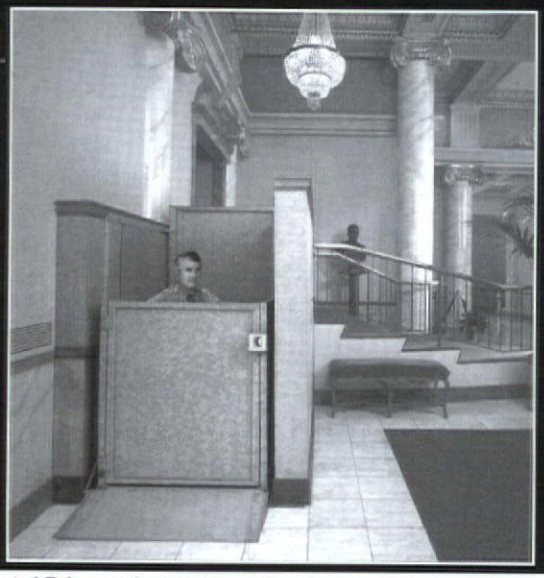
Of course, some innovations in paint will always be more visible than others. Designers should be aware that paint color ranges and service options, including custom coloring and computer color matching, have improved measurably in recent years. Paint manufacturers caution designers to specify intelligently for long term projects, all the same, remembering that regulations and product options will almost certainly change between now and then.

Even without the burden of recent government regulation, the move towards water-based paints—first initiated by Glidden in the 1940s with the introduction of the first latex paint product—has been largely successful. Latex paints currently account for some 65 to 70% of paint sales in this country, according to Minchew. But the current and foreseeable future direction of the industry will see further reduction and elimination of VOCs.

"Latex coatings are inherently lower in VOCs because the thinner is water, but they are not free of VOCs for hazardous materials," says Minchew. "They do not have as many toxic components as solvent-based paints, but they do have some different types." Until the year 2004, when the last of the current VOC regulations take effect, Blackburn feels, "The industry's energy will focus on VOC reduction."

"We have just started to scratch the surface of what we can do with water-based technology," says Passinault. "As VOC levels continue to drop and the performance of new coatings continues to get better, that development process will continue to accelerate." Some paints may even improve before the first coat dries on the walls.

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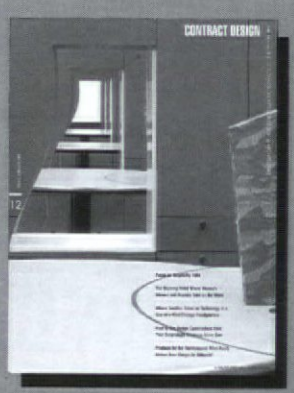
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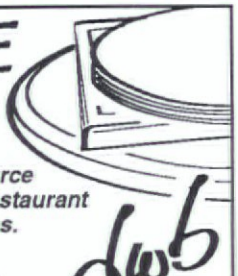
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Is It Style—or Design?

Edward Larrabee Barnes, Architect, by Edward Larrabee Barnes, introduction by Peter Blake, 1994, New York: Rizzoli International Publications, 256 pp., $60 cloth

In an age obsessed with style, architect Edward Larrabee Barnes has miraculously bucked the tide, succeeding without a "signature" style. Barnes, who retired from practice last year, is not alone. The morning after Postmodernism and Deconstructivism, his peers can again accept that styles come and go, but the core of design today remains Modern. What such accusers of Modernism as Tom Wolfe and Prince Charles overlook is that the form of today's chair, building or community cannot begin with an aesthetic ideal to which the client must fit—the Beaux Arts dream.

When Harvard Graduate School of Design invited Walter Gropius and Marcel Breuer of Germany's Bauhaus to teach the new vision in the 1930s and 1940s, it turned the process around. The GSD trained what architect and critic Peter Blake calls, "students whose names are now synonymous with the modern movement in America.... Barnes was one of that group whose members went on to design and build much of what is best on the new American skyline."

The distinguished projects by Barnes that fill this handsome book, such as Haystack (1958-1961), Deer Isle, Maine, New England Merchants Bank (1963-1970), Boston, and Thurgood Marshall Federal Judiciary Building (1988-1992), Washington, D.C., show how clients and communities can shape design more than ideologies. It's a lesson worth heeding. If we yield to chaos, Blake notes, who will need designers?

Empire, by Madeleine Deschamps, 1994, New York: Abbeville Press, 248 pp., $75.00 cloth

So much design history is taught as a costume parade of styles that it comes as a shock—albeit a pleasant one—to witness a key period such as the French Empire as seen by the people of the French Revolution, the Directoire and the Empire of Napoleon Bonaparte. Madeleine Deschamps, art historian, instructor at the Louvre and author of *Empire*, quickly envelopes the reader of this beautiful and literate work in the social and artistic movements of a Europe captivated by neoclassicism since the mid-18th century. In this context, the style becomes a moving tribute to intellectual and social freedom.

Napoleon would abrogate that freedom, of course. But the splendid works in *Empire* speak of such joys as exercising the intellect, liberating women from traditional strictures and studying antiquity first hand. From the wallpaper of Jacquemart et Bénard to Napoleon's chateau of Malmaison near Paris, remodeled by Percier and Fontaine, the practitioners of this scholarly style were encouraged to seek higher levels of complexity by a society educated and appreciative of the symbolic pleasures of decorative art.

Fascination with the past continues, but whether history will be as kind to Graceland as Malmaison may be too early to say.

California in Depth: A Stereoscopic History, by Jim Crain, 1994, San Francisco: Chronicle Books, 135 pp., $24.95 hardcover

Photo collector Jim Crain observes that stereoscopic, three-dimensional photographs of the American West, a source of news and entertainment for middle-class families in the mid-19th century, still command our attention today with spatial depth and spontaneous journalism, which can be seen in the early cities and towns of *California in Depth*.

Architects and interior designers will be fascinated by this portfolio of 170 stereoviews by such photographers as Eadweard Muybridge, Carleton Eugene Watkins and Charles Leander Weed. Not only do the photographs place us back in the California of a century ago. They perfectly illustrate the American dilemma of urban development—quick to build and quick to abandon.

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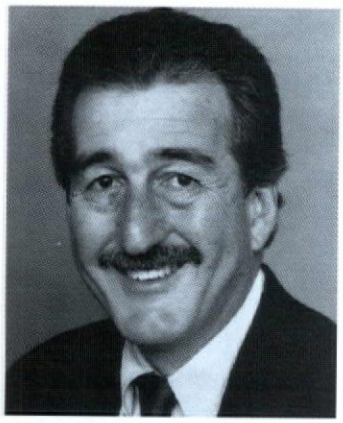
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PERSONALITIES



Lewis

Back to work!

Neville Lewis

You never know with whom you'll be working. Just ask Neville Lewis, FIIDA, who recently established Iu & Lewis Design in New York with Carolyn Iu, AIA, a former associate partner and design director of Skidmore Owings & Merrill. "I've known Carolyn a long time," Lewis observes. "We've been friendly colleagues and respected rivals for years."

Then came 1990. After heading Neville Lewis Associates from 1976 to 1986, when he sold it to WHH Group, Lewis left the design world five years ago to consult. But he recently admitted to his friend how much he missed it. "Carolyn recalled that I once offered to show her how to start her own practice after SOM," he says. "She said it was time. It was—for me too."

So goes a distinguished career that began with a high school baseball injury. "I wanted to be a doctor," Lewis reveals. "After my injury, I spent time drawing and decided to study design." Upon graduating from Pratt, he worked for the great Raymond Loewy. Among many things he's learned since is that managing design—finding and directing talented designers—is as fulfilling as design itself. This is why he's back. "Carolyn is a gifted designer," he points out. "I really enjoy design management even now."

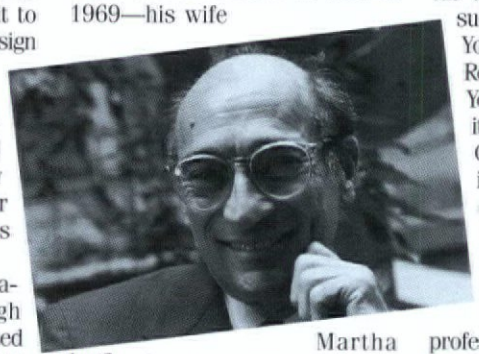
Iu & Lewis plans to design and consult on offices, hospitality and more, even as Lewis saves time for teaching, gardening and grandchildren. Whatever happens, it's likely to be fun. "I wouldn't do this if I couldn't have a good time," he remarks. Any openings yet, Neville?

Translating design

Elliot Rothman

"I want to do something different for the next 30 years," explains Elliot Rothman, AIA, senior vice president of Boston-based Rothman Rothman Heineman Architects. "With three grown children, I'm a free agent." Indeed, Rothman is still adding to his professional accomplishments. On a recent trade mission to China, he became the first U.S. architect to have a private conference with China's minister of public health, Professor Chen Min Zhang.

A native of Pittsburgh, Rothman holds an undergraduate degree in architecture from Carnegie-Mellon, and masters degrees in city planning and urban design from Harvard, where he has also taught. "I asked myself where all those degrees could converge," he recalls. "Of all urban institutions, hospitals seemed the most socially responsible." As a founding associate of Benjamin Thompson Associates in 1966 and a founder of RRH in 1969—his wife



Rothman

Martha is the second Rothman and president of the firm—Rothman counts nearly all of Boston's major teaching hospitals among his clients.

He concedes that Professor Chen questioned how his experience in Boston could apply to health care facilities in China. "I told him listening closely to the people we design for is a transferable skill," he says. Committed to his cause, Rothman took a two-month course in Mandarin at Stanford and Beijing Universities. "It's important to show other people that you respect their language and culture," he reflects. So how is "form follows function" spoken in Beijing, Mr. Rothman?

No-holds-Barnes

Kevin F. Barnes

"I don't have time to be shy or reticent," states Kevin Barnes, AIA, principal, BHA Consultants, New York. "BHA is a small, multi-disciplined minority firm and we advertise unashamedly to attract business." Barnes' marketing skills landed him a Marketing All-Stars Award in November 1994 along with seven other recipients including industry lion Philip Johnson.

As well as being proficient entrepreneurs, BHA keeps a wide range of clients satisfied by taking on diverse tasks. It aggressively pursues clients trying to raise productivity while cutting real estate costs. "We give large corporations a lot of individual attention," comments Barnes, "which larger firms may not take the time to do."

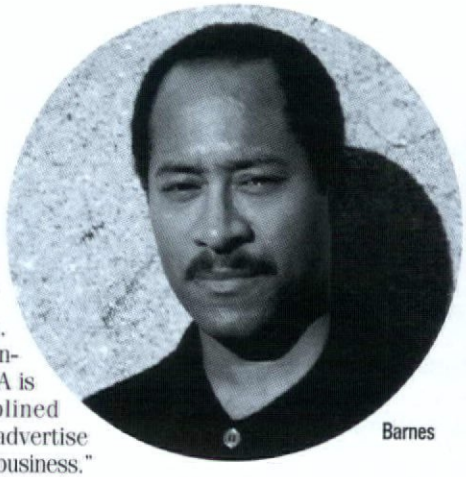
If BHA seems zealous, so does Barnes himself. Not only has he devoted 20 years to developing a successful practice, he's taught architecture and advanced the status of minority architects through such organizations as the New York chapter of the Minority Resources Committee, the New York Coalition of Black Architects and the AIA's Task Force Committee. "I joined the AIA intent on changing the status quo," states Barnes. "Fortunately the AIA was willing to listen to minority issues."

While Barnes doesn't plan to alter his personal or professional goals just now, he and his wife hope to enlarge their family in the near future. And BHA? "I like being a small firm doing big, impressive work," Barnes feels. Big things can come in small packages, can't they, Kevin?

Love thy brother

Cynthia Leibrock

Sometimes the most painful aspects of life are the most influential. Such was the case for interior designer Cynthia Leibrock. She saw her brother, a diagnosed schizophrenic, move in and out of institutions. "Once, he was in a hospital setting and it took him years to get out," she remembers. "His next



Barnes

stay was at a facility with a residential setting and he was stabilized in weeks."

Years passed before Leibrock was ready to take up design for the disabled as a cause. She did everything from high-end residential to ghetto work, yet still wasn't happy. "I finally sorted things out," she says. "I looked inside myself and to my Christianity and realized design for the elderly and disabled was what I wanted to do."

Since that epiphany, she has thrown herself into her work. Principal/founder of Easy Access in Fort Collins, Colo., Leibrock consults, lobbies, teaches and serves as a judiciary witness, estimating the cost of retrofitting a home or workplace for someone recently disabled. She also gives keynotes, workshops and lectures sponsored by companies like DuPont, serves on the board of the National Symposium on Healthcare Design and has authored a book, *Beautiful and Barrier Free: A Visual Guide to Accessibility*.

Leibrock, who lives on a small ranch, is also an avid tennis player. "I get out there three or four times a week," she reveals, "and weight train on off days." She also devotes time for prayer every day. If being home on the range has brought peace to Leibrock, she's surely earned it.



Leibrock